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ABSTRACT

The document presents 23 syllabi for undergraduate humanities courses treating black culture in the 20th century. This second volume of syllabi was prepared by participants in a 1982 Humanities Institute at Spelman College as part of a National Endowment for the Humanities (NEH) grant. The document contains 23 syllabi designed to cover the history of the Afro-American in the 20th century. Courses cover such topics as anthropology; black literature; black studies; black literature of the South; Afro-American writers of the South; ethnic studies; Afro-American studies; Southern black culture; the role of Southern black colleges; the black in American history; black American poetry and drama; art, music, and literature; the history and appreciation of music; black heritage; black politics; and ethno-cultural influences in the development of self-concept. Reviews and syntheses are presented of discussions designed to provide formal opportunities to identify unifying strains in each week's lectures and to explore ways of presenting information to the students. (CK)

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SOUTHERN BLACK CULTURE:
THE AFRICAN HERITAGE AND
THE AMERICAN EXPERIENCE

SYLLABI FOR UNDERGRADUATE COURSES
IN THE HUMANITIES

NEH HUMANITIES INSTITUTE
Spelman College
Atlanta, Georgia

June 21 - July 23, 1982

SO 015 089

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INTRODUCTION

This is the second volume of syllabi produced during Humanities Institutes entitled "Southern Black Culture: The African Heritage and the American Experience" that were conducted at Spelman College in 1981 and 1982. These syllabi were prepared by college teachers who participated in the 1982 Institute. Both Institutes were supported by a grant from the Division of Education Programs of the National Endowment for the Humanities.

The majority of the syllabi in this report reflect the contemporary focus of the 1982 Institute which had as its theme "Southern Black Culture and Thought in the Twentieth Century." The 1981 syllabi, contained in a separate report, deal with earlier periods in the study of the culture of blacks in the American South; some include units on the African heritage.

The twenty-three college teachers who developed the materials in this volume came from a variety of institutions of higher education--public and private, two-year and four-year, liberal arts colleges and state universities, historically black and predominantly white colleges. Throughout the process of writing the syllabi, participants were advised by the core faculty for the Institute:

Dr. Doris Derby
Assistant Professor
Department of Afro-American Studies
The University of Wisconsin - Madison

Dr. Alton Hornsby, Jr.
Professor of History, Morehouse College

Dr. Norman M. Rates
Professor of Religion, Spelman College

Dr. Jerry W. Ward, Jr.
Associate Professor of English, Tougaloo College

Pearl Williams-Jones
Associate Professor of Music
University of the District of Columbia

Among these twenty-three syllabi, teachers of undergraduate courses should find entire courses and instructional units that will enrich the black culture content of the humanities curriculum.

Pauline E. Drake, Project Director
June 1983

Anthropology 250. Southern Black Culture
in the Twentieth Century
West Georgia College
Daniel P. Juengst, Instructor
Winter Quarter, 1982-1983

ANT 250
Winter 1983
Credits: 5 hrs.
10:20 daily

Dr. Daniel P. Juengst
203A Martha Munro Bldg.
834-1436 or 834-1350

Southern Black Culture in the Twentieth Century

Course description

West Georgia College has had only sporadic course offerings in Black Studies in the past. Currently only one sociology course on Cultural and Racial Minorities is being offered yearly. The present broad survey course is designed to meet an urgent need for courses which will reflect recent scholarship and research in anthropology, history, literature, religion and the arts of African Americans. It is especially important that this material be presented because the bulk of it is being produced by African-American scholars.

The interdisciplinary nature of the course fits into the broad descriptive framework of cultural anthropology. Anthropological theory and cognitive models will also be specified and applied to past, present and future with the goal of providing personal perspectives that will enhance the students lives. In the contemporary idiom, consciousness raising is also one of the goals of this course.

Providing the student with valid information, a raised consciousness, and a cultural varient perspective constitute the three main goals of the course.

Unit 1. THE CONTEXT OF SOUTHERN BLACK CULTURE: GEOGRAPHIC, DEMOGRAPHIC AND THEORETICAL CONSIDERATIONS

Unit Objectives

1. The student should master the vocabulary for this unit and be able to use all terms in oral or written discussion. (Appendix B)
2. The student should gain a comprehension, from lectures and readings, of a group's life ways as related to the physical and social environment.
3. The student should understand and be able to apply to actual situations various anthropological models of culture.
4. The student should be able to use those models to analyze cultural data found in the readings and lecture/demonstrations.

Instructional resources

Billingsley, 1968:197-215(Appendix A)

Moody, 1968:11-25

Film: The History of the Negro in the South - Oxford, Mississippi

Handouts: material on anthropological models.

Daily Activities

D1 ● Introductory remarks about the course.

● Lecture/demonstration (DPJ): "The Place and its People".

D2 ● Class discussion of above with specification of "down south" and "up south" concepts.

● Informal survey of kin location of class members.

● Lecture/demonstration (DPJ): "The historical context of southern Black culture".

D3 ● Film screening: "The History of the Negro in the South" - Oxford, Mississippi.

- Discussion of group attitudes and values.

D4 • Lecture/demonstration (DPJ): "On Anthropological Views of Culture"

- Class discussion of cultural sensitivity.

D5 • Twenty minute quiz on terms.

- Lecture/demonstration (DPJ): "E.T. Hall's model of cultural domains and levels."

Evaluation

Objective 1 will be evaluated through quiz on D5. This will be simple identify/define questions and/or matching, fill in blanks or multiple choice type questions on all vocabulary indicated in Appendix B for unit.

Objectives 2 and 4 will be evaluated by objective and discussion questions on midterm examination.

Objective 3 should reveal in future classroom discussions the relationship of theory learned to actual "real-life" situations.

Unit 2. SUBSISTENCE SYSTEMS: VARIOUS WAYS AND LEVELS OF "MAKING IT" (Week 2)

Unit Objectives

1. The student should master vocabulary for unit 2.
2. The student should know, in broad outline, the distribution of Southern Blacks in various occupational categories.
3. The student should be able to trace the history of agriculture in the South and relate farming to the other aspects of culture.

4. The student should be able to discuss the relationship of Black business and Black professional people to the Black community and the larger social context.

Instructional resources

Hall and Stack, 1982:131-154

Moody, 1968:26-117

Thompson, 1974:29-63

Film: "Rich Land, Poor People".

Daily activities

D6 ● Lecture (DPJ): "Farming in the South."
● Class discussion on farming experiences.
● Outline presentation of distribution of occupations (DPJ).
D7 ● Viewing of film: Rich Land, Poor People, part I.
● Class discussion of race, occupation, and poverty.
D8 ● Viewing of film: Rich Land, Poor People, part II.
D9 ● Guest lecture (TBA): "Blacks in Business and Professions".
● Class discussion on "Affirmative Action".
D10 ● Lecture (DPJ): "Ethnicity and Vocation".
● Guest discussant (D. Rice) Work and Psychology.
● Distribution of take home quiz assignment.

Evaluation

Objectives 1 and 2 will be judged by the correct use of terms and percentages on take-home quiz assignment.

Objectives 3 and 4 will be evaluated by performance on the mid-term examination.

Unit 3. FAMILY PATTERNS AND KINSHIP TIES: THE CONTEXT OF ENCULTURATION.

(Week 3)

Unit Objectives

1. The student should master the vocabulary of this unit and be able to use all terms in oral or written discussion.
2. The student should gain an understanding of the enculturation process and be able to relate this process to the models of culture discussed in Unit 1.
3. The student should understand and be able to give examples of the relationships between the inner dynamics of the family and the outer world of community and society.
4. The student should be able to articulate values stemming from family life which warrant preservation and transmission.
5. The student will construct a kinship chart of her/his own family.

Instructional resources

Billingsley, 1968: 15-21

Billingsley, 1974:11-48

Gutman, 1976:461-475

Hall and Stack, 1982:11-24

Moody, 1968:129-321

Shimkin, et al, 1978:25-147

Stack, 1974:1-30

Daily activities

D11
- Lecture/demonstration (DPJ): "Looking at the family anthropologically".
- Explanation of kinship chart project.
- Class discussion on family folklore (elicitation of examples from students).

D12
- Lecture(DPJ): "Data resources for the study of the Black family".
- Class discussion of Coming of Age in Mississippi.

D13
- Lecture (DPJ): "The Extended Family: Networks of Reciprocity".
- Class discussion of kinship charts.

D14
- Film: TBA
- Class discussion on "levels" of culture (formal, informal and technical).

D15
- Weekly quiz (20 minutes)
- Outline presentation (DPJ): "Family Patterns and Culture Change".
- Class discussion on preservation of family values.

Evaluation

Objective 1 will be evaluated on the weekly quiz.

Objectives 2 and 3 and 4 will be covered on the mid-term examination.

Objective 5 will be judged on the basis of the quality of execution of the submitted chart.

Unit 4. SOCIAL AND POLITICAL ORGANIZATION: THE LITTLE AND BIG TRADITIONS

(Weeks 4 & 5)

Unit objectives

1. The student should master the vocabulary for this unit.
2. The student should understand the anthropological concept of the little and great traditions and be able to discuss the adaptiveness of the former and the effects of the latter for African-Americans.
3. The student should understand and be able to discuss the relationship of a socio-political pattern such as segregation to broader cultural patterns such as world view.
4. The student should develop an understanding of and appreciation for the role of politics in American society, expecially in reference to present and future Black experience.

Instructional resources

Billingsley, 1968:122-148; 167-171

Jones, 1982:41-54

Kunkel and Kennard, 1971.

Moody, 1968:218-384

Nathans, 1982:55-68

Film: "Nothing But a Man"

Daily Activities

D16 • Lecture/demonstration (DPJ): "Social Structure and Hegemony".

D17 • Outline lecture(DPJ): "The two traditions; the world within the world".

Juengst

- Explanation and distribution of broker and entrepreneur identification exercise.

D18 ● Guest Lecture(TBA): "The Civil Rights Movement: 50's & 60's"

D19 ● Film: "Nothing But a Man"

D20 ● Weekly quiz.

● Class discussion of film.

D21 ● Lecture (DPJ) "Anthropologist and Directed Culture Change"

● Class discussion of action anthropology.

D22 ● Review presentation (DPJ): "Application of the models: toward individual biculturalism"

● Class discussion and critique of above.

D23 ● Guest Lecture (TBA): "The Role of Education in Socio-cultural Change"

D24 ● Review of units 1 - 4.

D25 ● Midterm examination (50 percent objective questions, 50 percent discussion question.).

Evaluation

Objective 1 will be tested on weekly quiz and objective section of mid term examination.

Objective 2,3 and 4 will be evaluated by the discussion questions on the midterm examination.

Unit 5. RELIGIOUS BELIEF AND PRACTICE: AFRICAN-AMERICANS AND THE SUPERNATURAL.

(Weeks 6 & 7)

Unit objectives

1. The student should master the vocabulary for this unit.
2. The student should gain an understanding of and appreciation for the role of the Black Church throughout the African-American experience.
3. The student should see African-American religion as a possible ready domain for the application of the bi-cultural model.
4. The student should be aware of the heterogeneity present in African-American religious belief and practice.
5. The student should prepare, present and submit a 1-2 page report on a paper from Lincoln, 1974.
6. The student should participate in a field trip visit to a local Black church and be prepared to report to the class on the experience.

Instructional resources

Forrest, 1982:80-88

Frazier and Franklin, 1974

Frindal, 1982:89-101

Herskovitz, 1958:

Jones, 1963:32-49

Lincoln, 1974: (individual report assignments).

Williams, 1982:69-79

Sutton, 1982:102-114

Film: "The Performed Word"

Daily Activities

D26
- Lecture (DPJ): "The Invisible Church: Born in Slavery"
- Explanation and assignment of mini reports (5 minutes) from Lincoln, 1974.

D27
- Lecture (DPJ): "The Black Church as Neo-Synagogue".
- Class discussion and two mini-reports.

D28
- Guest lecture/demonstration (TBA): "Music in the Black Church"
- Discussion and two mini-reports.

D29
- Film viewing: "The Performed Word"

D30
- Weekly quiz.
- Discussion of film.
- Selection and preparation of field trip teams to visit local churches.

D31
- Reports of field trip teams.
- Two mini-reports.
- Class discussion of bi-cultural model.

D32
- Guest lecture (TBA): "The Black Church and Social Change"

D33
- Lecture (DPJ): "On Black Theology"
- Class discussion and two mini-reports.

D34
- Lecture (DPJ): "Black Alternative to Christianity".
- Class discussion and two mini-reports.

D35
- Weekly quiz.
- Summary discussion and two mini-reports.

Evaluation

Objective 1 will be evaluated on weekly quiz and final exam.

Objectives 2-4 will be judged by means of the final exam.

Objective 5 will be evaluated by both oral and written presentations.

Objective 6 will be evaluated by means of written comments.

Unit 6. EXPRESSIVE CULTURE: BLACK ARTS AND BLACKS IN THE ARTS IN AMERICA.

(Weeks 8 & 9)

Unit objectives

1. The student should master the special vocabulary for this unit.
2. The student should have some understanding of and appreciation for the technical (musical) differences between African American and Euro-American music.
3. The student should know the broad outlines of the history of African-American music.
4. The student should become aware of the extent and nature of African-American literature.
5. The student should be able to compare the African-American use of words and music with that of the larger Euro-American society.

Instructional Resources

Baker, 1972
Baker, 1980:1-26.
Blassingame, 1977
Billingsley, 1968:97-121
Jones, 1963:60-174
Levine, 1977:81-134; 190-297
Smitherman, 1977
Southern, 1977
Film Strip: AVE sets on blues and jazz
Discography - Appendix C

Selected portions of music will be played in class during this unit. The selections will be rerecorded on cassettes to facilitate classroom presentation.

Daily activities

D36
- Overview lecture (DPJ): "The history and development of African-American music"
- Presentation of Slave songs and spirituals.

D37
- Filmstrip presentation: "Blues" and "Gospel"
- More examples and discussion.

D38
- Filmstrip presentation: "Jazz"
- Explanation of annotated discography project.

D39
- Guest lecture/demonstration (Black musician - TBA) "Swing, Bebop and Soul"

D40
- Weekly quiz.
- Class discussion on improvisation and propriospect.

D41
- Overview lecture (DPJ): "African-American Literature and Southern Black Culture"

D42
- Guest lecture (N. Boxhill): "Contemporary African-American writers"

D43
- Poetry presentations by class members.
- Class discussion on themes.

D44
- Lecture (DPJ): "Oral literature and Improvisation"
- Oral presentation of a student interpretation of Rap Brown Rappin'.

D45
- Weekly quiz.
- Summary discussion: Music, words and biculturalism.

Evaluation

Objective 1 will be evaluated on the weekly quizes and the final examination.

Objectives 2 through 5 will be evaluated on the final examination.

Unit 7: A CULTURAL SYNTHESIS: TOWARD THE TRANSMISSION OF VALUES. (Week 10)

Unit objectives

1. The student should be able to identify and discuss the inter-relatedness of various aspects of Southern Black culture.
2. The student should be able to identify and explain certain values which emerge from Southern Black culture.
3. The student should understand, appreciate and be able to apply the bicultural perspective to Euro-American and African-American culture.

Instructional resources

Billingsley, 1968:1-33

Chapman, 1972:introduction.

Levine, 1977:441-445

Jones, 1963:230-236

Daily activities

D46 • Summary lecture (DPJ): "Values in the Southern Black Family

• Class discussion: Prospects for the future.

D47
- Summary lecture (DPJ): "Values in the Southern Black Community"
- Class discussion: Prospects for the future.

D48
- Summary lecture (DPJ): "Values in the Southern Black Church"
- Class discussion: Prospects for the future.

D49
- Summary lecture (DPJ): "Values in the Southern Black Arts"
- Class discussion: Prospects for the future.

D50
- General review for the final examination: models, people, times and places.

Evaluation

Objectives 1 through 3 will be judged through discussion questions on the final examination.

Evaluation weights and measures

The course grade will be determined on the basis of the following distribution:

1)	Weekly quizzes	10%
2)	Class projects & presentations	10%
3)	Midterm examination	40%
4)	Final examination	40%
		100%

A	100-90
B	89-80
C	79-70
D	69-60
F	59-0

Appendix A

Baker, Houston

1972 Long Black Song: Essays in Black American Literature and Culture. Charlottesville, VA: University Press of Virginia.

1980 The Journey Back: Issues in Black Literature and Criticism. Chicago: University of Chicago Press. Both of Baker's books treat black culture from the perspective of language. He deals with the "anthropology of art" and criticism.

Blassingame, John W., ed.

1977 Slave Testimoney: Two centuries of Letters. Speeches, Interviews, and Autobiographies. Baton Rouge, LA: Louisiana State University Press. 777 pp.
This is an important example of the kind of documentation that can be amassed for African-American history.

Billingsley, Andrew

1968 Black Families in White America. Englewood Cliffs, NJ: Prentice-Hall.
This book challenges the "deficit" model of black families.

1974 Black Families and the Struggle for Survival. New York: Friendship Press.
This book is a popular treatment of the problem. It is also an example of the involvement of the Christian church at the national, administrative level.

Chapman, Abraham, ed.

1972 New Black Voices: an Anthology of Contemporary Afro-American Literature. New York: New American Library.
This is a collection of writings by African-Americans.

Davis, Allison, B. Gardner and M. Gardner

1941 Deep South. Chicago: University of Chicago Press.
An early African-American Anthropological study of Blacks and Whites in the South by Harvard social anthropologists.

Elder, Arlene A.

1978 The "Hindered Hand": Cultural Implications of Early African-American Fiction. Westport CT: Greenwood Press.
This work deals with the lives and writing of Sutton Griggs, Paul Laurence Dunbar and Charles Waddell Chestnutt.

Forrest, John A.

1982 The Role of Aesthetics in the Conversion Experience in a Missionary Baptist Church. In Holding on to the Lord and the Land, Robert L. Hall and Carol B. Stack, eds. Athens, GA: University of Georgia Press. pp. 80-88.

The data for this study is from a rural white church, nevertheless the theory is applicable to study of Southern black culture.

Frazier, E. Franklin and Eric C. Lincoln
1974 The Negro Church in America and the Black Church Since Frazier. New York: Schocken Books.
This book combines an earlier study by Frazier and an "update" by Lincoln. It deals with Black Religion from slavery to the 1960's.

Grindal, Bruce T.
1982 The Religious Interpretation of Experience in a Rural Black Community. In Holding on to the Lord and the Land. Robert L. Hall and Carol B. Stack, eds. Athens, Georgia: University of Georgia Press. PP. 89-101.
Study of one small community with ten black churches.

Gutman, Herbert G.
1976 The Black Family in Slavery and Freedom: 1750-1925. New York: Random House.
This book is a densely documented history of African-Americans, especially during the period of slavery.

Gwaltney, John
1980 The Propriety of Fieldwork: A Native Assessment. Black Scholar (Sept/Oct) 32-39.
This article examines some of the key ethical reservations the majority of black people interviewed had about the propriety of anthropological fieldwork.

Hall, Robert L. and Carol B. Stack
1982 Holding on to the Lord and the Land: Kinship, Ritual, Land Tenure and Social Policy in the Rural South. Athens, GA: University of Georgia Press.
This is a collection of recent anthropological studies of the rural south.

Herskovitz, Melville J.
1958 The Myth of the Negro Past. Boston: Beacon Press.
Herskovitz, an anthropologist, supports the belief that there are African retentions in African-American religion.

Jones, LeRoi
1963 Blues People: Negro Music in White America. New York: William Morrow and Co.
This is an important treatment of the development of black music. Jones' current name is Amiri Baraka.

Levine, Lawrence W.
1977 Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom. New York: Oxford University Press.
This book deals with Black music and oral literature throughout the American experience.

Lincoln, Eric C., ed.
1974 The Black Experience of Religion. Garden City, NY: Anchor Books.
This volume is a collection of papers by contemporary black scholars treating; social functions of the church; the role of leadership - the churches; religion and protest; religious heterogeity; and African religion.

McGee, Leo and Robert Boone
1979 A Study of Rural Land Ownership, Control Problems, and Attitudes of Blacks toward Rural Land. In The Black Rural Landowner - Endangered Species: Social, Political and Economic Implications, McGee and Boone, eds. Westport, CT: Greenwood Press.
Black ownership of rural land is decreasing. Ten scholars examine the problem.

Moody, Anne
1968 Coming of Age in Mississippi. New York: Dell Publishing Company.
This is an important autobiography of a woman who participated in the Civil Rights Movement.

Shimkin, Demitri B., G.J. Louie and D.A. Frate
1978 The Black Extended Family: A Basic Rural Institution and a Mechanism of Urban Adaptation. In The Extended Family in Black Societies. Chicago: Aldine. pp.25-147.
A study of Holmes County, Mississippi and Chicago and Milwaukee family linkages.

Smitherman, Geneva
1977 Talkin and Testifyin': Boston: Houghton Mifflin.
This is an example of recent studies in the "ethnography of speaking".

Stack, Carol B.
1974 All Our Kin, Strategies for Survival in a Black Community. New York: Harper and Row.
A study of the adaptive features of the Black family by an African-American anthropologist.

Sutton, Brett
1982 Language, Vision, Myth: The Primitive Baptist Experience of Grace. In Holding on to the Lord and the Land, Robert L. Hall and Carol B. Stack, eds. Athens, GA: University of Georgia Press. pp. 102-114.
Data for this study comes from black primitive Baptists in the Southeast.

Thompson, Daniel C.
1974 Sociology of the Black Experience. Westport. CT: Greenwood Press.
This is an important work on ghetto life.

Valentine, Charles A.
1972 Black Studies and Anthropology: Scholarly and Political Interests in Afro-American Culture. Reading, MA: Addison-Wesly Module.
This is a good treatment of the role of Afro-Americans as researchers of Afro-American culture.

Valentine, Charles A. and Betty Lou Valentine
1974 Participant Observation from Multiple Perspectives in a Low-Income Afro-American Urban Community. In Relevant Anthropology: New Perspectives in Research and Theory, Morris Freilich, ed. Chicago: Aldine.
A good account of contemporary research problems.

Walker, Alice
1970 The Third Life of Grange Copeland. New York: Harcourt, Brace, Jovanovich.
This is a fictional work presenting an insider's perspective on the black experience.

Williams, Charles
1982 The Conversion Ritual in a Rural Baptist Church. In Holding on to the Lord and the Land, Robert L. Hall and Carol B. Stack, eds. Athens, GA: University of Georgia Press. pp. 69-79.
This article is an example of the potential for "auto-ethnography".

Appendix B - Vocabulary

Unit 1

Cognitive model

Evolutionary model

Linguistic model

Idiolect

Propriospect

Code switching

Culture pool

Cultural domains

Cultural levels

False consciousness

Unit 2

Manumission

Freedmen's Bureau

Field order No. 15

Forty acres and a mule

Sharecropper

Black nationalism

Agrarian idea

Self help

Atlanta Compromise of 1895

Neighborhood Development Corporation

Southern Tennant Farmers Union

Unit 3

Kith and Kin

Consanguineal kin

Affinal kin

Kinship terminology

Social identity

Social role

Extended family

Dyadic relationships

Sibling

Social status

Unit 4

Hegemony

Network analysis

Event analysis

Acculturation

Patronage

Power Broker

Unit 5

Invisible church

Brush arbor

Praise house

Ring shout

Neo-synagogue

"Getting happy"

Black Theology

Shrine of the Black Madonna

Unit 6

Slave song

Spiritual

Gospel music

Twelve bar blues

Improvisation

Harlem renaissance

Jazz

Boogie Woogie

Bebop

Swing

Soul

Contributionism

Appendix C - Discography

(Compiled by Mrs. Pearl Williams-Jones for the NEH-Spelman College Humanities Institute on Southern Black Culture, 1982.)

Amazing Grace. Aretha Franklin with Rev. James Cleveland and the Southern California Community Choir. (1971) Atlantic records CS 2906.

B.B. King/Blues is King. BLL8s 6001.

Ella Fitzgerald/Duke Ellington Song Book. Verve 4010-40.

Fisk University's Black Mass Choir. Nashboro/Creed, LP 3040 (1973).

Freedom Songs. Selma Alabama. Folkways FD 5594.

An Introduction to Gospel Song. RBF Records RF 3

Marian Anderson/He's Got the Whole World in His Hands. RCA Victor LSC 2592.

Natalie Hinderas/Music by Black Composers. Desto 7102-3 An excellent collection of piano works played by the outstanding Black American concert pianist, Natalie Hinderas.

The National Black College Gospel Workshop. Creed/Nashboro 23084. A two-record set recorded "live" at the Civic Center in Atlanta (1978).

Songs in the Key of Life/Stevie Wonder. Tamla T13-34002.

Smithsonian Collection of Classic Jazz. (1973) Smithsonian Institution, Washington, D.C.

Symphonic Spirituals. Paul Freeman, Black American conductor with the Royal Philharmonic Orchestra of London; narration by former Congresswoman Barbara Jordan; soloist, the Black American concert, tenor William Brown. Columbia Records 36267 (1979).

Thomas Dorsey/Precious Lord. Columbia Records KG 32151. The father of gospel music talks about composing his best known song. Various artists sing Dorsey's music, including the Dixie Humming Birds, Sallie Martin, Marian Williams, Bessie Griffin and others.

Voices of the Civil Rights Movement. Black American Freedom Songs: 1960-1966.
Dr. Bernice J. Reagon, Director of the Program in Black Culture for the Smithsonian Institution, is producer of this historic and musically moving performance.

Wings over Jordan/Amen. King Records 395-519.

Black Literature III

Governors State University

Dr. A. Walker Vinyard, Instructor

Spring, 1983

Governors State University

College of Arts and Sciences

Course Number:

Course Title: Black Literature III

Coordinator: Dr. A.W. Vinyard

Trimester: Spring/Summer 1983
May/June

Course Description

Black Literature III is a continuation of Black Literature I and II and a modification of the Major Black Authors and Black Women in American Literature courses. It includes all genres and extends chronologically from World War II to the present. The main focus, however, will be centered on Southern Black authors and Black writers of the Civil Rights Movement.

Course Objectives

The objectives of this course are designed for students to:

1. Extend their knowledge of Black American literature;
2. Examine critically Black literature, analyzing its function and value for Black people;
3. Examine Black literature as a product of and response to oppression of the American society;
4. Compare and contrast Southern and non-Southern Black literature;
5. Define the Black Aesthetic;
6. Apply literary critical analysis to works of Black writers.

Course Competencies

Upon completion of this course (having read and discussed selected works) students should be able to:

1. Identify and describe a wide variety of works of the period;

2. Summarize, analyze, and synthesize ideas and tendencies within a single work and among separate works;

3. Recognize and explain stereotypes, literary devices, and figures of speech;

4. Make critical presentations in position papers and sustain criticism of the same;

5. Participate in and lead meaningful and constructive discourse on the literature of the periods.

Evaluation

Progress toward the attainment of these course competencies will be monitored by specific oral, written and research exercises. Student grades will be determined accordingly:

Participation in class discussions	20%
Position paper	20%
Oral presentation	10%
Quizzes	10%
Final examination	20%
Annotated bibliography	20%

Grading Scale

A	(95-100%)
B	(88-94%)
C	(81-87%)
D	(75-80%)
U	(Below 75%)

Students are expected to attend all classes.

Textbook (Required)

Barksdale, Richard K., and Kinamon, Kenneth, eds. *Black Writers of America.* New York: McMillan Co., 1973.

UNIT I: SOUTHERN BLACK LITERATURE: A LEGACY

"As an environment that shapes many features of Black culture, the South has contributed an aesthetic ethos and an aesthetic to the literature of that culture." (Ward, 1982). It is indeed crucial that the serious student of Black literature understand the importance of this concept in constructing a framework for analyzing, synthesizing, interpreting, and evaluating Black literature.

Upon completion of this unit students should demonstrate the ability to:

1. Define oral literature and explain its role in Black life and culture;
2. Explain the role of Southern Black life and culture in the development of a Black literary tradition in America;
3. Identify specific elements of folklore and spirituals;

Resources
Text: "The Present Generation Since 1945," pp. 653-667.
"Melvin B. Tolson" pp. 668-675
"Robert Hayden" pp. 675-683

The American Negro Writer and His Roots. New York, 1960.

Baker, Houston A. The Journey Back. Chicago: University of Chicago Press, 1980.

Bell, Bernard W. The Folk Roots of Contemporary Afro-American Poetry. Detroit: Broadside Press, 1974.

Brown, Sterling. Negro Poetry and Drama and the Negro in American Fiction. New York: Antheneum, 1969.

Fisher, Dexter, and Stepto, Robert B. Afro-American Literature: The Reconstruction of Instruction. New York: Modern Language Association, 1979.

Learning Activities

In order to fulfill successfully competencies for Unit I, students will:

1. Complete assigned readings.
2. Participate in class discussions.
3. Write a brief paper.

Evaluation

Each student will write a short paper (1-3 pages) explaining the role of Southern Black life and culture in the development of a Black literary tradition in America.

Students will also be evaluated on the relevant contribution made to class discussion.

UNIT II: BALDWIN, ELLISON, AND WRIGHT

James Baldwin, Ralph Ellison, and Richard Wright have been hailed as three of the most important American writers of our time. The works of these writers raised the question and to some extent, in varying degrees, answered the question of the use of the creative arts as vehicles of social protest. Close scrutiny of the literary pursuits of these three giants will reveal the impact of their genius upon the innovative and changing trends in Black literature.

Unit Objectives/Competencies

Upon completion of this unit students will demonstrate the ability to:

1. Distinguish between Baldwin, Ellison, and Wright regarding their themes, characterizations, and approaches to literature.

2. Identify the continued use of folk literature in works of Baldwin, Ellison, and Wright.

3. Write a paper addressing the issue of the Black man's oppression in America as evidenced in a novel by Baldwin, Ellison, or Wright.

Resources

Text:	"Ralph Ellison"	pp. 683-712
	"James Baldwin"	pp. 722-748
	"Richard Wright"	pp. 538-564

Fisher, Dexter, and Stepto, Robert B. Afro-American Literature: The Recons[illegible]ction of Instruction. New York: Modern Language Association, 1979. "Afro-American Literature and Folklore": pp. 121-171.

Learning Activities:

In order to fulfill competencies for Unit II students will:

1. Complete assigned readings.

2. Participate in class discussion.

3. Write a brief paper.

4. Present an oral position statement based upon issues raised in the assigned paper.

Evaluation

Each student will write a brief paper addressing the issue of the Black person's oppression in American society as evidenced in the works of Baldwin, Ellison, or Wright.

Each student will present a position statement arising from an issue of the brief paper. Discussions for this unit will emanate from these position statements, the professor's lecture, the assigned readings, supplementary reading and any additional materials students may wish to share.

UNIT III: BLACK LITERATURE OF THE 60's

Unit Competencies/Objectives

Upon completion of this unit the student should demonstrate the ability to:

1. Explain how the literature of the 1960's reflected the various political philosophies of that era (civil rights, Black power, the Black aesthetic, Black nationalism);
2. Distinguish between Northern and Southern Black writers in terms of their themes and approaches to their works. (Alice Walker, Toni Morrison, Ernest Gaines, Imamu Baraka, Paule Marshall, Gwendolyn Brooks);
3. Identify authors with their works;
4. Identify the changes in language usage, especially in Black poetry;
5. Explain the emergence of the Black woman as author and major literary character.

Resources

Text:	"Gwendolyn Brooks"	pp. 712-722
	"Imamu Baraka"	pp. 745-761
	"Ann Petry"	pp. 762-773
	"Ernest Gaines"	pp. 781-795
	"Paule Marshall"	pp. 773-781
	"William Melvin Kelly"	pp. 795-803
	"Martin Luther King"	pp. 842-873
	"Malcolm X"	pp. 873-881

Sections from Alice Walker, In Love and Trouble
Sections from Ntozake Shange, For Colored Girls

Learning Activities

In order to fulfill the competencies for Unit III, students will:

1. Complete assigned readings.
2. Give oral interpretations of poems by selected authors.
3. Participate in a group presentation which addresses some specific aspect of the "problems" of Black woman's emergence as author and major literary character in Black literature.

Evaluation

Students will be evaluated upon their individual contributions to the group presentation on Black women in literature.

UNIT IV: LITERARY CRIICISM AND THE BLACK AESTHETIC

This unit is devoted to more critical discussions of Black literature. It is an examination of intertextuality in both a broad and a particular way, especially as this relates to the Black Aesthetic.

Unit Competencies/Objectives

Upon completion of this unit the student will be able to:

1. Explain the Black Aesthetic;
2. Discuss what is literary about Black literature;
3. Critique selected Black poetry;

Resources

Handouts
Selected readings from the following:

Bullins, Ed, ed. New Plays from the Black Theatre. New York: Bantam, 1969.

Bruck, Peter, ed. The Black American Short Story in the 20th Century. Amsterdam: B.R. Gruner Publishing Co., 1977.

Christian, Barbara. Black Women Novelists: The Development of a Tradition, 1892-1976. Westport, Ct: Greenwood Press, 1980.

Davis, Arthur P. From the Dark Tower: Afro-American Writers 1900-1960. Washington: Howard University Press, 1974.

Vinyard

DeCosta, Miriam. "Canebreak and Cotton Field: Thematic Parrallels Between Afro-Hispanic and Afro-American Poetry." South Atlantic Bulletin XII, November 1976; 74-85.

Dorsey, David. "Formal Elements of the Black Aesthetic in Poetry." CASS Ocassional Paper No. 9. Atlanta: Center for African and African-American Studies, 1972.

Gayle, Addison, Jr., ed. The Black Aesthetic. New York: Doubleday, 1971.

Learning Activities

In order to fulfill the competencies for Unit IV students will:

1. Complete assigned readings.
2. Participate in class discussions.
3. Write critical analysis of selected Black poetry using guidelines proposed by Gayle and others regarding the Black Aesthetic.

Evaluation

Students will submit a written critical analysis of poetry (selected by the professor). Students will be evaluated upon their ability to show how the Black Aesthetic gives credence to the function and value of Black literature for Black people in the transmission of Black culture.

Final Evaluation for Course

Students will be given an examination that will include the following: multiple choice, completion, identification and essay.

ANNOTATED BIBLIOGRAPHY

Bambara, Toni Cade. *The Black Woman: An Anthology*. New York: Signet, 1970.
A volume of writing by Black Women, speaking of and for Black women.

________. *The Salt Eaters*. New York: Random House, 1980.
Provocative fiction.

Baker, Houston. *The Journey Back: Issues in Black Literature and Criticism*. Chicago: University of Chicago Press, 1980.
Dr. Baker provides a major work of humanistic criticism from an interdisciplinary perpesctive. It is a new approach to the study of Black American literature.

Bell, Roseann P., Parker, Bettye J., Guy-Sheftall, Beverly. *Sturdy Black Bridges.* New York: Doubleday, 1979.
This collection of essays, poems, interviews and stories is a cohesive depiction of the literary creations of Black women in American, African and Caribbean literature.

Brignano, Russell C. *Black Americans in Autobiography.* Durham: Duke University Press, 1973.
An excellent bibliographic tool for scholarly research in the study of Black Americans..

Brown, Cecil. *The Life and Loves of Mr. Jiveass Nigger*. New York: Farrar, Straus and Giroux, 1969.
Interesting fiction.

Butcher, Margaret Just. *The Negro in American Culture*. Second edition. New York: Alfred A. Knopf, 1972.
This survey , based upon materials compiled by Alain Locke, is an informative work of Black contributions to American culture.

Courlander, Harold. *Negro Folk Music, U.S.A.* New York: Columbia University Press, 1963.
A comprehensive study of Black American folk music in the United States. The volume includes field hollers, work songs, game songs, and other relevant material with notated examples.

Davis, Arthur P., and Redding, Saunders, eds. Cavalcade. Boston, 1971.
Excellent anthology and substantial material of Black literary history and criticsm.

Gayle, Addison. The Black Aesthetic. Garden City, New York: Doubleday, 1971.
Collection of excellent essays on the nature of the Black Aesthetic. Superbly done by prominent Black literary critics.

Killens, John Oliver. The Cotillion. New York: Trident,1971.
Enlightening fiction.

Kochman, Thomas, ed. Rappin' and Stylin' Out. Urbana: University of Illinois Press, 1972.
Provocative essays on the language interaction in the Black community.

Moody, Anne. Coming of Age in Mississippi. New York: Dial, 1968.
Illuminating novel about growing up Black in Mississippi.

O'Meally, Robert. The Craft of Ralph Ellison. Cambridge: Harvard University Press, 1980.
Fresh approah to the study of Ralph Ellison.

Smitherman, Geneva. Talkin and Testifyin: The Language of Black America. Boston: Houghton Mifflin, 1977.
A provocative treatment of the linguistic and sociological issues involved in understanding the dynamics of Black English.

Thorpe, Earl. The Mind of the Negro. Westport, CT: Negro Universities Press, 1961. (Reprint)
An important study of Black American responses to numerous cultural, social, and political issues.

Black Studies 305. The Southern Influence in Black Culture

SUNY - Cortland

J. McKee and S. Kelley, Instructors

Spring 1983

DEPARTMENT OF BLACK STUDIES
SUNY-Cortland

B. S. 305-01
Spring 1983
Credits 3
Tu-Th 1:00-2:15
Cornish 109

Professors: J. McKee
S. Kelley
Offices: Cornish 318
Fine Arts 316

The Southern Influence in Black Culture

Course Description

This course examines the unifying aspects of the culture of Black Americans using a Southern perspective. Nearly all Blacks have a number of things in common. In addition to the obvious physical similiarities, most have ancestral relatives who have lived for a number of years in the South. The importance of this common experience is reflected in many ways in our daily lives. In order to better understand this component of Black heritage, an examination of the Southern Black historical, political, religious, musical and value influences will be undertaken. The following questions will be answered by the course:

How significent was the slave experience?
What impact has the concentration of over 90% of Blacks in the South until 1910 had?
What persons shaped the ideas and concepts of the Black South?
What are some of the roots of some of the Black art forms?
To what extent is the image of all Blacks influenced by the Southern Black experience?

Requirements

The format for the course will be lecture/ media presentations/ and discussions. Students are expected to read all assignments prior to class and come prepared to discuss intelligently the issues underlying each topic. Students are encouraged to raise points of disagreement.

Grading

Week 4	Exam I	1.25 hours	100 points
9	II	1.25 hours	100
12	Project		125
15	Final	2.0 hours	125
	Discussion		50
Short position papers(probably two) will also be required.			100
			600

Scale
90-100=A
80-89 =B
70-79 =C
60-69 =D
Below 59=F

Rationale

There is a clear need among students to broaden their horizons. One of my better students once remarked, "No political idea of any merit has been produced among Blacks anywhere but in New York City since 1900, it all happens here!" While other students challenged his remark, the discussion showed the kind of provincialism that is common probably in many regions of the country. The purpose of this class will be to reduce the amount of internal prejudice and divisiveness. Students will then better understand what the essence and spirit of Blackness is all about. This course offers a refreshing new approach to analyzing the Black experience.

Goals and General Objectives

To stimulate an awareness and appreciation among Northeastern students of the contributions of Southern Blacks to the Black experience.

To enable students to understand better the complexities of the Black experience.

To cause students to realize the importance of specific events in the Black experience and to cause them to understand the choices among responses to these situations.

To show the close relationship between Southern Black Culture and all **of Black culture.**

To show the close relationship between Southern Black Culture and all of American culture.

Objectives of the Course

Unit I Weeks 1-4

1. To establish the need for taking an interdisciplinary look at the Southern Black experience.
2. To identify the important Black South political and philosophical leaders around 1900 and to discuss the importance of the South in the shaping of their ideas.
3. To identify the early forms of Black music and Black artistic styles.
4. To document the importance of religion in the Black South cultural experience.
5. To show the interrelatedness of history, politics, religion, music, and artistic forms in the Southern Black experience.

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Unit II. Weeks 5-9

1. To become acquainted with the process by which values are formed, validated, or changed in Black South culture.
2. To form a list of contemporary values from the northern Black experience(emphasis urban) and to compare that list with one drawn from the literature of the Black South in the 1930's.
3. To identify the important aspects of the blues or jazz as a unifying characteristic of the Black experience.
4. To show the interrelatedness of history, politics, religion, music, and artistic forms in the Southern Black experience.

Unit III. Weeks 10-14

1. To show the evolution of historical, political, religious, and artistic values in the contemporary Black South.
2. To show the relationship of these ideas and values in the thinking of Blacks North, South, East, and West.
3. To show the delimiting factor of the experience of living in the Black South.
4. To understand the importance of the Southern Black experience as a spur for Black unity and conscienceness.

5.A To develop a point of view relative to the importance of Southern Black culture as it relates to Black culture in its totality.

5.B To have students share with the class a research project--the problem, methodology, findings, analysis, and conclusions.

6. To examine the implications of these ideas and answers for Black Studies--for teaching, community studies, theoretical and practical problem solving research--and for public policy.

Required Textbooks

1. Meier, A., Rudwick, E., Broderick, F., Black Protest Thought in the Twentieth Century, Bobbs-Merrill, 1971. A collection of writings and speeches by the important Black political leaders in twentieth century Black America. Background information on each of the sections supplied by editors.
2. Klotman, P., Humanties Through the Black Experience, Kendall Hunt, 1977. An anthology of works by Black writers with literature, poetry, music, religion, and artistic expression as its focus.
3. Frazier, F., and Lincoln, C. E., The Negro Church in America, and The Black Church Since Frazier, 1974. Two studies on the evolution and development of the Black church in America.

McKee-Kelley

Required Textbooks(Con't)

4. Southern, E., The Music of Black Americans, W. W. Norton, 1971. A major work with discussion of the evolution and development of Black music from the African heritage as reflected in America around 1619 to the music of the mid-twentieth century years.

Course Outline and Assignments

Week I Background: The Conceptual Framework for Black Studies

Ford, N. A., Black Studies: Threat or Challenge, pg 1-19.
Meier, A., pg xix-xiv.

Students are to read the assignments and come prepared to discuss the unique aspects of academic endeavors directed toward a minority in an oppressed situation.

Activity: Overview lectures from McKee and Kelley.

Week II Black South Leaders around 1900

Meier, pg 3-74.

Activity: Lecture presenting a comparative analysis of seven late 19th century Black political theorists. Position papers on two leaders will be read and discussed. (This method will be used in many of the sessions.)

Week III African Influences in Twentieth Century Black Music

Southern, pg 3-24; 278-309

Activity: Lecture on influences on the development Black music forms.

Records:
Scott Joplin-Maple Leaf Rag
Jelly Roll Morten-Maple Leaf Rag
Bessie Smith-St. Louis Blues
Louis Armstrong-Struttin' With Some Barbecue
Fletcher Henderson-Wrappin' it Up

Week IV Black Art Forms: Continuity and Change 1900-1954

Klotman, pg 1-70

Activity: Overview lecture showing the tie between political and economic developments and their relationship to trends in art.

Students(several but not all) will be asked to do a reading or interpretation of a literary work from the period.

Week V Exam I

Week V
(Con't) Religion and the Southern Black Cultural Experience

Frazier, pg 9-98.

Activity: Lecture: Church- A Cornerstone of Black Life

Week VI The Black Preacher Politician

Lincoln, pg 103-178.
Southern, pg 310-339.
Meier, pg 110-115.

Activity: Lecture describing the close ties between politics and religion in the Black community.

Position papers pro and con-Should the church be closely associated with the politics of the Black community?

Week VII Value Formation and the Interrelatedness of Black Life

Klotman, pg 95-144.

Activity: Lecture-What is a value? How are values formed? What is a Black value?

The reading of selections of blues poetry by students and faculty.

Week VIII Value Formation (Con't)

Activity: Movie- "Nothing But a Man"; Discussion

Lecture on the role of the communications media in the formation of Black values.

Week IX The Interrelatedness of Black Life: Unity

Activity: Lecture with the above title: there will be an attempt to pull the course together prior to the exam.

Exam II

Week X The Civil Rights Movement; The Role of the Preacher-Politician-Race Leader-Racialist-Activist

Moody, A., *Coming of Age in Mississippi* (Inclusive)

Activity: Discussion-Why was there the need for the Civil Rights movement? Why did it start when it did? Who were some important leaders and participants?

Week XI Civil Rights (Con't)

Lincoln, pg 179-202.

Activity: Selection of topics for research papers.

Week XII Music of the Civil Rights Movement; How did the Movement Affect Black Life; Black Values?

Southern, pg 486-510; Movies-Southern Black Folklore(3)

Records: The Album: "Music of the Civil Rights Movement" Selections will be listened to and sung.

Special presentations by students.

Week XIII Research Projects: Office Appointments

Activity: Students are to arrange for an appointment with one of the instructors according to schedule of interest areas.

Project Presentations

Week XIV Project Presentations(Con't)

Week XV Summary

Activity: Lectures by faculty-Unity in the cultural experience of Black people.

Evaluation

Final Exam

Supplementary Materials(Material on Reserve in Library)

1. The Smithsonian Collection of Classic Jazz
2. Music of the Civil Rights Movement
3. Ford, N. A., Black Studies Threat or Challenge
4. Moody, A., Coming of Age in Mississippi

Supplementary Readings See Next Page

McKee-Kelley

Supplementary Readings

Baker, Houston, "Completely Well! One View of Black American Culture", In Key Issues in the Afro-American Experience, pp. 20-34, Edited by Nathan Huggins, et al, New York: Harcourt, Brace and Jovanovich Inc., 1971.

Baker examines the question, "Is there a distinct black culture in the U. S.? "The proposition here is that the history of a culture is, in effect, the culture." (p.1) By examing the past, he concludes that there is a unique, healthy black way of life in this country.

Brown, Sterling, Negro Poetry and Drama and The Negro in American Fiction, New York: Atheneum, 1969.

Brown discusses the portrayal of characters of Blacks which regularly appear in the writings of white authors.

de Lerma, Dominique-Rene, et al, Black Music in Our Culture, Curricular Ideas on Subjects, Materials, and Problems, Kent, Ohio: Kent State Press, 1970.

________, et al, Reflections on Afro-Music, Kent, Ohio: Kent State Press, 1973.

See "Black Music in the Undergraduate Curriculum," "The Black Composer Discusses His Music," "Jazz in the Curriculum," "Art Music of Blacks in the Nineteenth Century," See lists of scores, films, curricular ideas, and sample curricular syllabi by outstanding scholars of Black music.

Factor, Robert L., The Black Response to America: Men, Ideals, and Organizations from Frederick Douglas to the NAACP. Reading, Mass., 1970.

A good supplement to Meier. Noteworthy for its excerpts from speeches, writing, platforms.

Hornsby, Alton Jr., ed. In the Cage: Eyewitness Accounts of the Freed Negro in Southern Society, 1877-1929, Chicago: Quadrangle Books, 1971.

This work contains numerous observations of black life in the South by visitors from abroad and from the North There is a general introduction along with chapter introductions.

Jones, Edward A., A Candle in the Dark: A History of Morehouse College, Valley Forge, Pa., Judson Press, 1967.

The most recent history of Morehouse College which can best be read in connection with the documents of Hope's life. The work concentrates on Hope's tenure as President of Morehouse College, 1906-1929.

Odell, J. H., "Life in Mississippi: An Interview with Fannie Lou Hamer," Freedomways V (Spring, 1965), 232.
A frank discussion of Mrs. Hamer's life and work.

Reddick, Lawrence D. Jr., Crusader Without Violence: A Biography of Martin Luther King, Jr., New York: 1959.
The earliest major biography on King. It was written by a friend of the King family and is laudatory. Its value lies in the detailed descriptions of King's boyhood, adolescent, and undergraduate environments and the suggestions of the people and events that helped shape his life.

The National Black College Gospel Workshop, Creed/Nashboro 23084.
A two-record set recorded "live" at the Civic Center in Atlanta (1978).

Song in the Key of Life/Stevie Wonder, Tamla T13-34002.
Album showing the use of recordings as a deliverer of the message of black liberation.

Thompson, Edgar, ed., Perspectives on the South: Agenda for Research, Durham: Duke University Press, 1967.
One may find the chapters on literature, culture, folklore, and education helpful in beginning comparative study of black and white Southern cultures.

Williams, Raymond, Keywords: A Vocabulary of Culture and Society, New York: Oxford University Press, 1976.
A useful guide to how words have been used in forming concepts about culture, history, society, standards and tradition.

English 274. Afro-American Literature

Paul D. Camp Community College

Lillie A. Faison, Instructor

Winter Quarter, 1982-1983

Faison

Course Title: Afro-American Literature

English 274: The course is designed to examine selected works by Black writers in America from the Colonial Period to the Accommodation and Protest Period (1760-20th Century). Primary concern will be the tracing in these works of major themes which reveal the growth of the Black man's vision of America and his changing condition in it.

Course Objectives:

1. To introduce the student to the contributions that Black men and women have made to American literature.
2. To develop the student's skill in writing short compositions dealing with major literary themes.
3. To acquaint the student with trends in Afro-American literature.
4. To develop the student's skill in reading literary genres.
5. To provide a classroom atmosphere that encourages free exchange of ideas.
6. To assist the student through literature with references to religion, music, history, and anthropology to observe the Black man's changing condition in America.

Faison

Textbook:

Davis, Arthur P. and Redding, Saunders. *Cavalcade: Negro American Writing from 1760 to the Present.* Boston: Houghton Mifflin Company, 1971.

Course Requirements:

The format for the class is lecture/discussion. The student is expected to attend class, to be prepared with completed reading and writing assignments, and to participate in class discussions.

Grading:

1.	Six Papers	50 Points Each
2.	Three Quizzes	20 Points Each
3.	Class Participation	10 Points
4.	Final Examination	90 Points

90% of the points = A
80% of the points = B
70% of the points = C
60% of the points = D

Faison

Unit I: The Pioneer Writers: 1760-1830

Schedule of Reading

First Week

1. Phillis Wheatley
   "On Being Brought from Africa to America"
2. Gustavus Vassa
   - a. " Early Life in Africa"
   - b. "Slave Ship" from *Gustavus Vassa, the African*

Second Week

1. George Moses Horton
   "On Liberty and Slavery"
2. David Walker
   - a. "Our Wretchedness in Consequence of Ignorance"
   - b. "Our Wretchedness in Consequence of the Preachers of the Religion of Jesus Christ"

Objectives

1. By examining representative samples of literature in the period between 1760-1830, the student will work through problems of reading, analysis and interpretation.

Faison

2. The student will exercise writing skills by preparing an autobiographical paper and a descriptive paper.
3. The student will listen to slave songs in order to understand the differences between oral and written literature.
4. The student will read the Bible in order to understand how an anti-slavery writer and a proslavery writer both used religion to support their particular view of slavery.

Activities

1. View filmstrip--History of the Black Man in the United States, Part I, "Colonial Period."
2. Listen to overview lectures on each writer presented in this period.
3. Listen to slave songs--Slave Songs of the United States by Samuel B. Charters.
4. Write an autobiographical paper about the early part of your life; assume that your reader knows nothing about life in America.
5. Write a descriptive paper on an aspect of human suffering that may be seen in the Black community in the South.

6. In class compare the use of religion in "Our Wretchedness in Consequence of the Preachers of the Religion of Jesus Christ" from David Walker's Appeal with the use of religion in pro-slavery arguments. ("The Argument from the Scriptures," and "The Bible Argument on Slavery")

Evaluation

The student will write two short essays. (400 word minimum) The student will have an objective quiz.

Bibliography

Applegate, Anne. "Phyllis Wheatley: Her Critics and Her Contributions." Negro American Literature Forum, 9 (1975), 123-26.

Applegate argues that Phillis Wheatley's poetry is as good as that of any American writer before 1800; critics have not taken into account the circumstances under which she wrote.

Aptheker, Herbert. "One Continual Cry" David Walker's Appeal to the Colored Citizens of the World (1829-1830) Its Setting and Its Meaning. New York: Humanities Press, 1965.

The full text of the Appeal and the impact of the Appeal on slavery, abolitionist movement, and Watershed: 1820-1830.

Armstrong, George D. "Relation of the Church to Slavery." The Christian Doctrine of Slavery. New York: Negro Universities Press, 1969.

A discussion on the justification of slave-holding through letters and replies with a "Christian" conservative.

Baker, Houston A., Jr. "Terms for Order." The Journey Back. Chicago: University of Chicago Press, 1980.

A theoretical essay which attempts to analyze the writer's effort to establish "terms for order" through literature.

Bledsoe, Albert T. "The Argument from the Scriptures," in Cotton is King, and Pro-Slavery Arguments. Ed. E. N. Elliott. Georgia: Pritchard, Abbott & Loomis, 1860.

An argument for slavery based on the Old and New Testaments.

Carroll, William. "Naked Genius: The Poetry of George Moses Horton, Slave Bard of North Carolina, 1797?-1883?" Dissertation Abstracts International, 39 (1979), 4254A.

A critical edition of George Moses Horton's 1865 collection of poems entitled Naked Genius; a brief autobiography of Horton.

Clarke, John H. "The Origin and Growth of Afro-American Literature." in Black Voices. Ed. Abraham Chapman. New York: New American Library, 1968.

An essay which states that there is evidence that the rich and colorful history, art and folklore of West Africa is a part of Afro-American literature.

Cobb, Howell. A Scriptural Examination of the Institution of Slavery in the United States. Georgia: Printed for the Author, 1856.

Howell's opinion of the objects and purposes of slavery.

Franklin, John Hope. *From Slavery to Freedom*. New York: Alfred A. Knopf, Inc., 1967.

A comprehensive study of the history of Black Americans beginning with the background of early civilizations in Africa to the freedom of the Black man in the Western Hemisphere.

Hodge, Charles. "The Bible Argument on Slavery," in *Cotton is King, and Pro-Slavery Argument* . Ed. E. N. Elliott. Georgia: Pritchard, Abbott & Loomis, 1860.

An argument for slavery based on the Bible.

Levine, Lawrence W. *Black Culture and Black Consciousness*. New York: Oxford University Press, 1977.

A study of the rich and diverse Black culture that existed under slavery, and that developed and deepened since emancipation.

Matson, R. Lynn. "Phillis Wheatley -- Soul Sister?" *Phylon*, 33 (1972), 222-30.

A view that Phillis Wheatley can not be dismissed, as she has been, on the grounds that she abandoned her race and completely assimilated into the slave society.

Redding, Saunders J. "The Negro Writer and His Relationship to His Roots," in *Black Voices*. Ed. Abraham Chapman. New York: New American Library, 1968.

An essay which explains that the honest writer seeks to react to human condition, the discovery of self, community and identity which is the root by which all honest creative effort is fed.

Rigsby, Gregory. "Form and Content in Phillis Wheatley's Elegies." *College Language Association Journal*. 19 (1975), 248-57.

A view that Phillis Wheatley developed her own elegiac structure built around six conventions.

Southern, Eileen. *The Music of Black Americans: A History*. New York: W.W. Norton & Company, 1971.

A history of the variety and vitality of musical life among Black Americans.

Faison

Unit II: Freedom Fighters: 1830-1865

Schedule of Reading

Third Week	1. William Wells Brown a. "The Slave's Social Circle" and "The Negro Sale" from *Clotelle* b. "Stud Negro" from *My Southern Home*
Fourth Week	1. Nat Turner's Confession dictated by Thomas R. Gray 2. Martin Delany a. "Henry at Large" b. "Dat Ol' Time Religion"
Fifth Week	1. Sojourner Truth "And Arn't I a Woman" 2. Frances E. Watkins "Bury Me in a Free Land" 3. Charlotte L. Forten from *The Journal*
Sixth Week	1. Frederick Douglass a. "My First Acquaintance with Abolitionists" b. "The Meaning of July Fourth for the Negro"

Faison

Objectives

1. By examining representative samples of literature in the period between 1830-1865, the student will work through problems of reading, analysis and interpretation.
2. The student will read about and discuss slave life in order to see its relationship to the literature.
3. The student will listen to folk spirituals in order to understand the change in oral and written literature from the Pioneer Period to the period of the Freedom Fighters.
4. The student will read about and discuss the Abolitionist Movement in order to understand its effects on the literature during the period between 1830-1865.
5. The student will exercise writing skills by preparing an assessment paper and a comparison and and contrast paper.

Activites

1. View filmstrip--History of the Black Man in the United States, Part III, "Abolitionists."
2. Listen to overview lectures on each writer presented in this period.
3. Listen to folk spirituals--Music Down Home.

4. Discuss slave life.
5. Discuss Abolitionist Movement.
6. Guest Lecturer--Slave Insurrections--Nat Turner.
7. Write a paper evaluating "And Arn't I A Woman?" spoken by Sojourner Truth as an early example of feminist literature.
8. Write a paper comparing and contrasting the meaning of July 4 to today's Black Americans and to white Americans.

Evaluation

The student will write two short essays. (400 word minimum) The student will have an objective quiz.

Bibliography

Aptheker, Herbert. American Negro Slave Revolts. New York: International Publishers, 1963.
An examination of the slave rebellions that occurred with great frequency in America from the early years of the country's birth to Civil War.

________. "Frederick Douglass Calls for Black Suffrage in 1866." Black Scholar, 5, IV (Dec. 1973-Jan 1974), 10-16.
A commentary by Herbert Aptheker with a copy of "An Appeal to Congress for Impartial Suffrage" by Douglass.

Franklin, John Hope. From Slavery to Freedom.

Frazier, E. Franklin, and Lincoln, C. Eric. The Negro Church in America and the Black Church Since Frazier. New York: Schocken Books, 1974.
A study in two volumes (combined) of the Negro Church in America from the days of slavery to the advent of the formal development of that church, on one hand, and then an updating of how the church has progressed since the advent of the Civil Rights Movement to the 1960's.

Lewis, Richard O. "Irony in the Fiction of William Wells Brown and Charles Waddell Chesnutt." Dissertation Abstracts International, 39 (1978), 1572A.
A study of the skillful use of irony in the fiction of William W. Brown and Charles W. Chesnutt, revealing the continual presence of sophisticated literary devices of irony as the Afro-American's most subtle and most effective means of influencing social and cultural reform.

Merrill, Walter M. Against Wind and Tide: A Biography of William Lloyd Garrison. Mass.: Harvard University Press, 1963.
A biography of William L. Garrison.

Montgomery, Janey. A Comparative Analysis of the Rhetoric of Two Negro Women Orators--Sojourner Truth and Frances E. Watkins. Kansas: Kansas State College, 1968.
A comparative study of Truth and Watkins using the rhetorical biographies and analysis of selected speeches from 1851-1875.

Mullen, Gerald W. Flight and Rebellion: Slave Resistance in Eighteenth-Century Virginia. New York: Oxford University Press, 1972.
A study of the religion, acculturation and the rebellions of slaves, with attention give to Gabriel Prosser.

Quarles, Benjamin, ed. Narrative of the Life of Frederick Douglass An American Slave Written by Himself. Mass.: Belknap Press of Harvard University Press, 1960.
A narrative of Frederick Douglass' life.

Rollin, Frank A. Life and Public Services of Martin R. Delany. New York: Arno Press & The New York Times, 1969.
A biography of Martin R. Delany.

Southern, Eileen. "The Ante-Bellum Period: General Character of the Folk Music," The Music of Black Americans: A History. New York: W.W. Norton & Company, 1971.
A discussion of folk music during the Ante-Bellum period.

Stepto, Robert B. "I Rose and Found My Voice: Narration, Authentication, and Authorial Control in Four Slave Narratives," From Behind the Veil. Urbana: University of Illinois Press, 1979.
An investigation of the phases of slave narrative narration.

Titus, Frances W., ed. Narrative of Sojourner Truth; A Bondwoman of Olden Time. Mich.: Library of Congress, 1881.
A biography of Sojourner Truth with a history of her labors and correspondence.

Faison

Unit 111: Accommodation and Protest: 1865-1910

Schedule of Reading

Seventh Week

1. William Still
   "William and Ellen Craft"
2. Sutton Griggs
   "The Blaze"

Eighth Week

1. Booker T. Washington
   a. "The Struggle for an Education"
   b. "An Address Delivered at the Opening of the Cotton States' Exposition in Atlanta, Georgia, September, 1895

Ninth Week

1. Charles W. Chesnutt
   a. "The Wife of His Youth"
   b. "The Goophered Grapevine"

Tenth Week

1. Kelly Miller
   "Woodrow Wilson and the Negro"
2. Paul L. Dunbar
   a. "An Ante-Bellum Sermon"
   b. "Signs of the Times"
   c. "We Wear the Masque"
   d. "Chrismus on the Plantation"

3. William S. B. Braithwaite
"Quiet Has a Hidden Sound"

Objectives

1. By examining representative samples of literature in the period between 1865-1910, the student will work through problems of reading, analysis and interpretation.
2. The student will listen to formal spirituals to understand the change in the oral literature from slavery to reconstruction.
3. The student will analyze major themes in the literature of this period--tragic mulatto, folk tradition, accommodation, protest, and education.
4. The student will read and discuss the slave narrative as literature with historical value.
5. The student will exercise writing skills by preparing an expository paper and an analytical paper.

Activities

1. View filmstrip--History of the Black Man in the United States, Part III, "Reconstruction."
2. Listen to overview lectures on each writer presented in this period.
3. Listen to formal spirituals--Fisk Jubilee Singers: Couldn't Hear Nobody Pray.
4. Discuss the major themes during this period--tragic mulatto or color line, folk tradition, accommodation, protest and education.

5. Listen to the "Simple Stories."
6. Using Booker T. Washington's speech, "An Address Delivered at the Opening of the Cotton States' Exposition in Atlanta, Georgia, September, 1895," write an expository paper explaining Booker T. Washington's plan for the newly freed "Negro."
7. Write an analytical paper tracing one of the major themes in the literature presented in this unit.

Evaluation

The student will write two short essays. (500 word minimum) The student will have an objective quiz and a final examination.

Bibliography

Andrews, William L. "Color Line Stories." *The Literary Career of Charles W. Chesnutt*. Baton Rouge: Louisiana State University Press, 1980.
A study of the literary career of Charles W. Chesnutt.

________. "The Significance of Charles W. Chesnutt's 'Conjure Stories.'" *Southern Literary Journal*, 7,i (1975), 78-99.
Explains the significance of "Conjure Stories" exhibit a mastery of the major features of southern local color fiction; present sentimental and unrepresentative stereotypes of whites and blacks.

Elder, Arlene A. "Chesnutt on Washington: An Essential Ambivalence." *Phylon*, 38 (1977), 1-8.
Chesnutt's ambivalent opinion of Booker T. Washington; each was optimistic about an eventual solution to America's racial problems.

________. "Paul L. Dunbar: The Triumph of the Tradition." *The "Hindered Hand."* Connecticut: Greenwood Press, 1978.
An examination of a talented Black poet trying to write to be accepted in his post-reconstruction society.

Franklin, John Hope. *From Slavery to Freedom*.

Harlan, Louis. *Booker T. Washington: The Making of a Negro Leader*. New York: Oxford University Press, 1972.
The premiere volume in the definitive multivolume biography of Washington. Contains events and ideas up to the publication of *Up From Slavery*.

Stepto, Robert B. "Lost in a Cause: Booker T. Washington's *Up From Slavery*." *From Behind the Veil*. Urbana: University of Illinois Press, 1979.
A look at Booker T. Washington's *Up From Slavery* as a slave narrative.

Still, William. *The Underground Rail Road*. Philadelphia: Porter & Coates, 1872.
A record of facts, authentic narratives, letters-narrating the hardships, hair breadth excapes and death struggles of the slaves in their efforts for freedom as related by themselves and others, or witnessed by the author.

Taylor, Arnold H. *Travail and Triumph*. Connecticut: Greenwood Press, 1976.
A study of Black life and culture since the Civil War which indicates that "throughout their history Black Southerners have been more than merely passive victims of an oppressive social order."

Washington, Booker T. Up From Slavery. New York: Doubleday & Company, 1963.
An autobiography of a former slave who became an outstanding educator and the acknowledged leader of his people.

EN 310. Black Literature of the South

Alcorn State University

Shirley A. J. Hanshaw, Instructor

Spring Semester, 1982-1983

EN 310: Black Literature of the South

Spring, 1983 Shirley A.J. Hanshaw

Course Description

Black literature, if it is to be fully appreciated, must be treated within a social, political, anthropological, historical, and artistic context. This course is designed to give such holistic(examining the literature within its cultural context) treatment, thereby enabling students to view Black literature not only as literary art but also as an expression of African American culture. Southern Black literature serves as a basis for examining the whole canon of Black literature due to its retention of certain Africanisms.

Course Objectives

By the end of the semester the student will be able to:

1. interpret the Southern Black experience in literature
2. identify various African retentions in Southern Black literature and culture
3. identify major Southern Black writers
4. describe the relationship between Southern Black literature and other disciplines
5. compose well-organized, coherent literary essays on relevant topics
6. deliver at least one oral report on a selected topic
7. complete periodic short reading quizzes on assigned material

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Texts

NOTE: All students will purchase the anthology. To satisfy minimum requirements, students need not purchase all works listed below, but they are responsible for those works germane to their assigned special projects.

Barksdale, Richard, and Keneth Kinnamon. Black Writers of America: A Comprehensive Anthology. New York: The Macmillan Co., 1972.

Franklin, John Hope, comp. Three Negro Classics: Up From Slavery, the Souls of Black Folk, The Autobiography of an Ex-Coloured Man. New York: Avon Books, 1965.

Chesnutt, Charles. The Conjure Woman. Ann Arbor: Univ. of Michigan Press, 1969(1899).

Toomer, Jean. Cane. New York: Harper, 1969(1923).

Hurston, Zora Neale. Their Eyes Were Watching God. Urbana: Univ. of Illinois Press, 1978(1937).

Wright, Richard. Uncle Tom's Children. New York: Harper & Row, 1963(1938).

Walker, Margaret. Prophets for a New Day. Detroit: Broadside Press, 1970.

Killens, John. Cotillion; or, One Good Bull is Half the Herd. New York: Trident, 1971.

Walker, Alice. In Love and Trouble. New York: Harcourt, Brace, Jovanovich, 1973.

Bambara, Toni Cade. The Sea Birds are Still Alive. New York: Random House, 1977.

UNIT I: The Reconstruction Period

This unit will focus on the dialect and standard English poetry of Paul Laurence Dunbar within the context of the "plantation tradition" in literature and minstrelsy on the stage. It will also treat the use of folklore in works such

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as The Conjure Woman by Charles Waddell Chesnutt, God's Trombones by James Weldon Johnson, and The Sport of the Gods by Paul Laurence Dunbar.

Unit Objectives

By the end of this unit the student will be able to:

1. identify the types and uses of folklore in Chesnutt's The Conjure Woman
2. analyze the dialect poetry of Paul Laurence Dunbar with respect to the "plantation tradition" in literature
3. compare and contrast the style, theme and tone of Dunbar's poems in standard English with those in dialect
4. analyze spirituals and the blues as folk elements in literature
5. define folklore and its uses
6. compare and contrast James Weldon Johnson's use of folklore with that of Charles Waddell Chesnutt

Instructional Resources and Tentative Schedule

WEEK 1

1. Introduction
2. Overview lecture: The African Diaspora and Southern Black Literature

WEEKS 2,3,4,5,6,7

1. Historical overview of the Reconstruction era in Black Writers of America(hereafter designated BWA), pp. 315-323
2. Selected poems of Paul Laurence Dunbar in BWA
3. "The Goophered Grapevine" and other stories by Chesnutt in The Conjure Woman
4. The Sport of the Gods by Dunbar(New York: Macmillan & Co., 1970)

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5. Twining, Mary A. An Anthropological Look at Afro-American Folk Narrative." CLA Journal, XIV(1970), 56-61.

6. Pendleton, L. "Notes on Negro Folklore and Witchcraft in the South." Journal of American Folklore, III(1890), 201-207.

7. Hemenway, Robert. "The Functions of Folklore in Charles Chesnutt's The Conjure Woman." Journal of the Folklore Institute , 13(1976), 283-309(on reserve).

8. "Go Down Death--A Funeral Sermon" by James Weldon Johnson in BWA (to be treated as sermon and as poetry)

9. McGhee, Nancy B. "The Folk Sermon: A Facet of the Black Literary Heritage." CLA Journal, 13(1969), 57-61.

10. "Lift Ev'ry Voice and Sing"(handout) and "O Black and Unknown Bards" in BWA(to be treated as poetry and song)

11. The Autobiography of An Ex-Coloured Man by J.W. Johnson in Three Negro Classics (to be treated as fiction and as autobiography

Activities

1. Students will read all required assignments prior to date to be discussed in class and participate in class discussions.

2. Students will collect oral histories or folktales from their families and present their findings orally and in an essay (2-3 pages)

3. The instructor will lecture on the "plantation tradition" in literature and discuss its effect upon the writings of Dunbar and Chesnutt

4. Students will listen to recordings and view filmstrips of "folk" and "urban" blues

5. Students will listen to recordings of Negro spirituals and analyze them as folk expression

6. As a special assignment, students will trace the development of the tradition of Black autobiography, beginning with the slave narrative. The treatment will include Up From Slavery by B. T. Washington and the fictional Autobiography of an Ex-Coloured Man by James W. Johnson(5-7 pages).

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Evaluation

Students will be evaluated on the basis of the family folk history/folktale project(both oral and written) and the special project, which are due after mid-term. They will also be given periodic reading quizzes.

Annotated Bibliography

Baker, Houston. "Autobiographical Acts and the Voice of the Southern Slave." The Journey Back: Issues in Black Literature and Criticism. Chicago: Univ. of Illinois Press, 1980, pp. 27-52.
A penetrating discussion of how the "autobiographical act" functions in the autobiographies of Frederick Douglass and Booker T. Washington.

Courlander, Harold. A Treasury of Afro-American Folklore. New York: Crown Publishers, 1976.
A collection of oral literature, traditions collections, legends, tales, songs, religious beliefs, etc., of peoples of African descent in the Americas.

Jones, LeRoi(Amiri Baraka). Blues People. New York: Morrow Press, 1963.
An excellent social history of how Black music was shaped by the Black experience from slavery to the avant-garde era of jazz in the 60's.

Levine, Lawrence. Black Culture and Black Consciousness. New York: Oxford Univ. Press, 1977.
Levine's book is the definitive study of Afro-American folk thought and culture. It is a model of the procedures that should be used in examining the significance of artifacts.

Lovell, John. Black Song: The Forge and the Flame. New York: Macmillan, 1972.
A scholarly investigation into the origin, the poetry and the social implications of Afro-American songs.

Mbiti, John S. Afican Religions and Philosophy. Garden City, New York: Doubleday and Co., 1970.
This comprehensive study just how extensive religious influences in Africa are. It includes such wide-ranging subjects as the concepts which define God, death, time,

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Southern, Eileen. The Music of Black Americans: A History. New York: W.W. Norton & Co., 1971.
This very valuable resource for understanding Black music traces its development from the beginnings in Africa to the avant-garde jazz era in America. It includes an extensive bibliography and discography at the end.

UNIT II: The Twenties and the Thirties

This unit will focus on the literature that evolved in the South during the Great Migration of Blacks to the urban North and during the Depression. Attention will be given to the folklore of this period as it relates to the writings of Jean Toomer, Richard Wright, Zora Neale Hurston, Sterling Brown, and Langston Hughes. Folk expression under consideration will include work songs, ballads, spirituals and the blues.

Unit Objectives

By the end of this unit the student will be able to:

1. identify the relationship between blues and poetry
2. identify a variety of Black folk forms
3. analyze the effect of the Great Migration on the Southern rural Black who moved to the urban North as reflected in the fiction of Wright, Fisher, Toomer, and Hughes
4. Analyze Jean Toomer's Cane as both fiction and autobiography

Instructional Resources and Tentative Schedule

WEEKS 8, 9, 10, 11, 12

1. Historical overview of the twenties and thirties in BWA, pp. 467-479
2. Folk literature in BWA, pp. 646-651
3. Selected poetry by Langston Hughes in BWA

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4. Selected poetry by Arna Bontemps in BWA, and "A Summer Tragedy" (handout)

5. Walter White, "I Investigate Lynchings" in BWA, The Fire in the Flint (New York: Negro University Press, 1969) and Flight (New York: Negro University Press, 1969)

6. Selected poetry by Sterling Brown in BWA

7. "Big Boy Leaves Home" by Richard Wright in Uncle Tom's Children

8. Cane by Jean Toomer

9. "For My People" by Margaret Walker Alexander in BWA

10. "City of Refuge" by Rudolph Fisher in BWA

11. Their Eyes Were Watching God by Zora Neale Hurston

12. Brown, Sterling, "Negro Folk Expression: Spirituals, Ballads, and Songs," Phylon, 14 (Spring, 1953).

Activities

1. Students will listen to recordings of gospel music and discuss its genesis during the twenties.

2. Students will assess Jean Toomer's Cane as fiction and as autobiography.

3. Students will discover the relationship between the blues and the poetry of Langston Hughes and Sterling Brown.

4. As a special project, students will compare and contrast Walter White's fictional (Fire in the Flint) and non-fictional accounts of lynching in order to analyze the psychological motivations for lynching.

5. As a special project, students will compare the theme of "passing" in James Weldon Johnson's Autobiography of an Ex-Coloured Man with that in Walter White's Flight.

6. Students will write a short essay examining the plight of the Southern rural Black being transplanted in the urban North, utilizing Fisher's "City of Refuge" and Jean Toomer's Cane as references.

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7. Students will interview someone(relative, friend, etc.)who once lived in the South but moved North during the twenties and thirties. They will then make an oral report on their findings to show what effect the migration had on the person interviewed (for bonus points).

8. Students will make an oral report on sharecropping in the Mississippi Delta and its effect on the Blacks who live there. Data can be gathered through personal interview and/or research(for bonus points).

Evaluation

Students will be graded on the basis of the special projects, the 2-3 page essay, and the optional oral reports. They will also be given periodic reading quizzes.

Annotated Bibliography/Discography

Brigano, Russell C. Black Americans in Autobiography. Durham: Duke Univ. Press, 1973.
A useful research tool with annotated bibliography.

Charters, Samuel. The Poetry of the Blues. New York: Oak, 1963.
This book deals with blues lyrics as literature.

Courlander, Harold. Negro Folk Music U.S.A. New York: Columbia University Press, 1963.
A comprehensive study of Afro-American folk music in the U.S.A., including field hollers, work songs, game songs.

Smith, Sidonie. Where I'm Bound: Patterns of Slavery and Freedom in Black American Autobiography. Westport, CT: Greenwood Press, 1974.
This book provides a thematic study of the genre of autobiography.

The Old South, "A Summer Tragedy" and other Stories of the Thirties. New York: Dodd, Mead & Co., 1973.
A useful collection of short stories about the early South.

Thomas Dorsey/Precious Lord. Columbia Records KG 32151.
The father of gospel music talks about composing his best known song. Various artists sing Dorsey's music, including the Dixie Hummingbirds, Sallie Martin, Marian Williams, Bessie Griffin and others.

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Turner, Darwin T. The Wayward and the Seeking: A Collection of Writings by Jean Toomer. Washington: Howard Univ. Press, 1980.
This book is an invaluable resource for Toomer's works other than Cane.

UNIT III: 1945 to the Present

This unit will focus on Southern Black writing following World War II. It includes the writers of the American literary mainstream as well as those who chose to remain outside. Concommitant with a discussion of the Black Aesthetic will be an overview of the Civil Rights and Black Power movements which served as catalysts to its formulation.

Unit Objectives

By the end of this unit the student will be able to:

1. analyze the poetry of the Revolutionary Black poets of the 60's from the perspective of the Black Aesthetic
2. identify the relationship between Black speech and music as referents for the new Black poetry
3. identify traditional African cultural retentions in the revolutionary Black poetry of the 60's and 70's
4. analyze the impact of the Civil Rights and Black Power movements on Southern Black literature of the 60's and 70's
5. describe the literary elements and the musical elements in Dr. King's speech, "I Have A Dream"
6. compare and contrast selected short stories by Ernest Gaines and Richard Wright
7. analyze the impact of the feminist movement on the works of Southern Black female writers

Instructional Resources and Tentative Schedule

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WEEKS 13, 14, 15, 16, 17,18

1. Historical overview--1945 to the Present, BWA, pp. 653-667
2. Richard Wright, "The Ethic of Living Jim Crow" in BWA
3. Ralph Ellison, "Battle Royal" (handout)
4. Ernest Gaines, "Just Like A Tree" (handout)
5. Martin Luther King, Jr., "I Have A Dream", BWA
6. Margaret Walker Alexander, Prophets for a New Day
7. Selected poems from the following poets(handouts):
    a. Nikki Giovanni
    b. Etheridge Knight
    c. The Last Poets
    d. Tom Dent
    e. Lance Jeffers
    f. A.B. Spellman
    g. Sonia Sanchez
8. John O. Killens, Cotillion; or One Good Bull Is Half the Herd
9. Toni Cade Bambara, The Sea Birds Are Still Alive
10. Alice Walker, In Love and Trouble
11. The introduction to Stephen Henderson's Understanding the New Black Poetry (New York: William and Morrow Co., 1973) handout

Activities

1. Students will listen to a recording of Bernice Reagon, Director of the Program in Black Culture for the Smithsonian Institution, discussing and singing songs of the Civil Rights Movement.
2. Students will apply some of the criteria for understanding the new Black poetry in the introduction to Stephen Henderson's book to at least one poem by a Black Revolutionary poet(2-3 page essay)
3. As a special project, a student will write a 5-7 page essay on the nature of satire in Killen's novel, Cotillion.

4. The instructor will lecture on the influence of feminism on at least one Southern Black female writer.

5. The instructor will lecture on the use of folklore in the collection of short stories by Alice Walker and Toni Cade Bambara.

6. Students will listen to recordings and view videotapes of Black revolutionary poets in order to better understand the importance of Black speech and music in modern Black poetry.

7. By viewing slide presentations, students will discover the relationship between musical composition and artistic composition utilizing the collages of Romare Bearden.

Evaluation

Students will be evaluated on the basis of one short essay and a special project. They will also take short periodic reading quizzes.

Annotated Bibliography

Bell, Roseann P., Bettye J. Parker and Beverly Guy-Sheftall. Sturdy Black Bridges. New York: Doubleday, 1979.
A collection of essays, interviews, stories and poems illuminating the literary creations of Black women in American, African and Carribean literature.

Driskell, David. Two Centuries of Black American Art. Los Angeles: Los Angeles County Museum of Art, 1976.
Extremely useful for the history of Black art up to the 1950's. Good illustrations provided.

Fowler, Carolyn. Black Arts and Black Aesthetics. Atlanta: First World Foundation, 1981.
Fowler's is the most comprehensive bibliography of materials essential to the study of the Black Arts Movement and the esthetics of Black Americans.

Gayle, Addison, comp. The Black Aesthetic. Garden City New York: Doubleday, 1971.
An excellent collection of essays by prominent Black literary critics on the nature of the Black Aesthetic.

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Hull, Gloria T., et al., eds. But Some of Us Are Brave: Black Women's Studies. Old Westbury, NY: Anchor/ Doubleday, 1979. A good collection of essays by and about Black women writers of the past and the present. It also contains a section of bibliographies and bibliograhic essays.

Smitherman, Geneva. Talkin' and Testifyin': The Language of Black America. Boston: Houghton Mifflin, 1977. A provocative treatment of the linguistic and sociological issue involved in understanding the nature of Black English. It includes an especially good chapter on understanding modern Black poetry.

Wilmore, Gayraud and James H. Cone, editors. Black Theology: A Documentary History, 1966-1979. Maryknoll, NY: Orbis Books, 1979. A compilation of works by a variety of church people expressing their views on "Black Theology" with special articles presented by the two authors.

Course Evaluation

	Points
4 quizzes(25 pt. each)	100
1st short paper(2-3 pages)	50
2nd short paper	50
3rd short paper	50
1 special project(5-7 pages)	100
1 oral report(5-10 mins.)	100
oral report for bonus points	25
	375 maximum points

All students must take the quizzes and deliver one major oral report. As far as the other assignments are concerned, the student may choose one of the two following alternatives: (1)three short essays OR (2) one special project and one short essay.

Grading Scale(Alcorn)
90-100=A
80-89=B
70-79=C
60-69=D
0-59=F

Grading Scale(this course)
315-375=A
280-314=B
245-279=C
210-244=D
0-210=F

English 315. Afro-American Writers of the South

Auburn University

Robbie Walker, Instructor

Spring Quarter, 1983

Course Title - THEMES IN TWENTIETH CENTURY LITERATURE

English 315 - AFRO-AMERICAN WRITERS OF THE SOUTH

Course Description (Rationale and Goal):

English 315 is a Special Topics elective course (five quarter hours) offered to students who have completed the English Composition courses required by the University: English Composition I and English Composition II. The course design assumes no formal study of literature at the University level, and thus includes genre-preparatory segments to assist students in their understanding of literary forms and to ensure the appropriate appreciation of the fusion of form and content in the artistic message. Another assumption is that the exposure of students to Afro-American literature has been minimal; therefore, although the primary focus will be on Southern Afro-American writers in the twentieth century, background information on preceding periods in the literary tradition of Afro-Americans will be provided. This necessary background will be presented through lectures by the instructor of the course as well as supporting lectures from colleagues within the other disciplines in the school of Liberal Arts.

A thematic approach has been selected for the presentation of the course because the study of themes will enable students to understand the variegated forces that have impinged upon the Afro-American experiences and thereby shaped the literature. Some limited attention will be given to writers outside the Afro-American tradition and their perspectives at corresponding periods in history in an attempt to provide a more complete literary and historical context for the student on some occasions, writers outside the South will be included if their works are necessary to illuminate the works of the Southern writers.

A limited interdisciplinary feature is also included in the design. The discipline most heavily drawn upon is history so that students may evaluate the milieu in which the literary efforts were offered. Analytical and evaluative tasks will figure prominently in the expectations. Finally, the tremendous effect of music in the heritage of Afro-Americans will be noted and addressed directly at appropriate sessions during the quarter.

The course is designed for one quarter and will meet twenty sessions (two hours and five minutes per session). Classes meet twice weekly on alternate days Monday through Thursday.

Course Overview:

Unit I - Afro-American Literature In Perspective
(One week - Sessions 1 and 2)

Unit II - The Study of Literature
(One week - Sessions 3 and 4)

Themes In Afro-American Literature Of The Twentieth Century

Unit III - Ethnic Consciousness
(Three weeks - Sessions 5 - 10)

Unit IV - The Religious Dimension
(Two weeks - Sessions 11 - 14)

Unit V - Women's Voices
(Three weeks - Sessions 15 - 20)

Evaluation:

The evaluation for the quarter will be based upon student performance in the following areas:

General Participation	10%
Project	15%
Papers	25%
Midterm Examination	20%
Final Examination	30%

Walker

Unit Title - AFRO-AMERICAN LITERATURE IN PERSPECTIVE

(To be presented through lecture and film)

Afro-American writers of the twentieth century will provide the primary focus for this course. It is important, however, that the students have some perception of past literary trends and the cultural forces that shaped these trends. The goal of this unit is to provide the necessary historical and literary background for students.

Unit Objectives:

Following the presentation of lectures and films, students will:

1. Understand the historical and social emphases prominent in selected works of Booker T. Washington and W. E. B. DuBois.
2. Evaluate the religious and otherworldly emphasis of many of the earlier literary works by Afro-American writers.
3. Appreciate the diversity, divisions, and conflicts that have marked the cultural life of the Afro-American.
4. Recognize the trends and philosophies of the Afro-Americans writers that have influenced the present literature.

Course Content of Unit:

Lecture - Black Literature In Perspective

I. The Pathfinders
   (Wheatley - Chesnutt)

II. The Torchbearers
   (James Weldon Johnson-Redding)

Lecture - Black People In The United States
   (Guest lecturer from history department)

Films

Afro-American Literature: An Overview

Black Heritage: A History Of Afro-Americans

Instructional Resources:

Barksdale, Richard and Kinnamon, Kenneth. Black Writers of America: A Comprehensive Anthology.

Chapman, Abraham. Black Voices.

Davis, Arthur P. From The Dark Tower.

Franklin, John Hope. From Slavery To Freedom.

Ford, Nick Aaron. Black Insights.

Redding, Saunders. To Make A Poet Black

Hill, Herbert. Anger and Beyond: The Negro Writer In The United States.

Films:

Afro-American Literature: An Overview

Black Heritage: A History Of Afro-Americans

Activities:

1. Lecture by course Instuctor
2. Lecture by Guest Historian
3. Commentary from students on films and lectures
4. Project:

   Students will parallel one historical period (or an event) with a selected literary work and generalize the effects of milieu on the art in a short paper.

Evaluation:

Students will respond (in short essay answers) to questions requiring a general understanding of trends and movements in Afro-American life and history.

Unit Title: THE STUDY OF LITERATURE

The goal of this unit is to provide students with the necessary technical background to analyze literature and to appreciate the literary elements that contribute to the total artistic expression.

Unit Objectives:

After the preliminary lectures and the completion of the assigned readings, students will be able to:

1. Approach literary works with the necessary analytical skills to understand and appreciate literature.
2. Understand the imaginative and creative aspects of written works that are peculiar to literature.
3. Appreciate the specific attributes of the various genres.
4. Understand the meanings of literary terms that apply directly to the works included in the course and the works included in the individual projects.

Instructional Resources:

Barnet, Sylvan, Morton Berman, and William Burto. *The Study of Literature: A Handbook of Critical Essays and Terms*.

Henderson, Stephen. *Understanding The New Black Poetry*.

Levi-Strauss, Claude. "The Structional Study of Myth." In *Structural Anthropology*.

Palmer, Richard. "Toward Reopening The Question: What Is Interpretation?" In *Hermeneutics*.

Wellek, René and Austin Warren. "The Mode of Existence of a Literary Work of Art." In *Theory of Literature*.

Walker

Wimsatt, William. "What To Say About A Poem." In Hateful Contraries.

Wimsatt, William and Cleanth Brooks. "Epilogue." In Literary Criticism.

Activities:

General method of presentation

Lecture

Student discussion of assigned readings

Evaluation:

No formal evaluation will be used for this unit. Students will be held responsible, however, for this content throughout the quarter.

Unit Title: ETHNIC CONSCIOUSNESS

The general goal of this unit is to present the perspectives of **three Afro-American writers** who differed markedly (in lifestyles & in social and political persuasions) and to emphasize the ethnic consciousness vividly portrayed by each writer.

Unit Objectives:

Upon the completion of this unit, students will be able to:

1. Recognize the nationalistic perspective implied in selected works of Richard Wright.
2. Contrast the ideology of Wright on the treatment of social issues with that of Ralph Ellison.
3. Understand Ellison's commitment to "High Art" and his emphasis on artistic technique rather than the content of protest.
4. Identify similarities and/or differences in the ideological perspectives of Wright and Ellison with that of Ameer Baraka.

5. Rationalize the perspectives of the three writers relative to ethnic consciousness.

Course Content of Unit:

Richard Wright

"The Man Who Was Almost A Man"

Black Boy

Ralph Ellison

From Invisible Man "Prologue" and "Epilogue"

"Richard Wright's Blues" from Shadow and Act

*Ameer Baraka

From Social Essays "The Myth of Negro Literature"

"Preface To A Twenty-Volume Suicide Note"

Instructional Resources:

Books and Articles

Baldwin, James. "Alas, Poor Richard."

Baldwin, James. "Everybody's Protest Novel."

Chapman, Abraham. Black Voices.

Ellison, Ralph. The Invisible Man.

Howe, Inving. "Black Boys and Native Son."

Film

The Novel (Interview with Ellison)

Cassette

The American Storyteller Today

Activities:

Discussion

Point-counterpoint discussion of the need for or the presentation of a rationale for social protest in literature.

Papers

Two short papers will be required for this unit.

First Paper

Students will select one perspective of ethnic consciousness and write a position paper either rationalizing the perspective or refuting the potential efficacy of the perspective.

Second Paper

At the end of the unit, students will present a comparative analysis of the perspectives of the writers studied. The concluding section of the paper should include an evaluative statement.

Audio

One film will be shown and one cassette will be played. Students will listen and observe and be prepared to comment on the content.

Evaluation:

The second paper required for this unit will serve as the basic evaluative measure. The first paper, discussions, and general level of preparation for discussion will be entered into the overall participation grade.

Unit Title: THE RELIGIOUS DIMENSION IN AFRO-AMERICAN LITERATURE

The primary goal of this unit is to show how religious thought and activity have informed the Afro-American literary response.

Unit Objectives:

After completing the assigned readings for this unit and having engaged in discussions about them, students will be able to:

1. Appreciate the impact of religious thought on literature in general.
2. Understand the unique role that religion has played in the experiences and literature of Afro-Americans.
3. Analyze the religious content in the work of selected writers, noting implicit ideological perspectives in the writings.
4. Rationalize the synthesis of music and religion as they relate to and impact upon the Afro-American literary aesthetic.

Course Content of Unit:

James Weldon Johnson

God's Trombones

"Lift Every Voice And Sing"

Ernest Gaines

"Just Like A Tree" from Bloodline

W. E. B. DuBois

"Of Our Spiritual Strivings" (Chapter 1)

"Of The Sorrow Songs" (Chapter 14) from The Souls of Black Folks

Instructional Resources:

The Creation (Film) 12 min.

Black Religion (Sound Filmstrip)

DuBois, W. E. B. The Souls of Black Folks

Gaines, Ernest. Bloodline

Johnson, James Weldon. God's Trombones

Levy, Eugene. James Weldon Johnson: Black Leader, Black Voice

Walter, Daniel C. Images of The Preacher In Afro-American Literature

Walker

Activities:

1. Lectures and class discussions on the religious aspect of the literature.
2. Critical reviews of recordings and analyses.

Evaluation:

Students will prepare an analytical paper, using any work by an Afro-American writer as the primary source, that depicts the influence of religious thought on Afro-American Literature.

Unit Title: WOMEN'S VOICES

The goal of this unit is to introduce students to literature by and about Afro-American women and to analyze this literature as it relates to the total context of American literature.

Unit Objectives:

After studying works by and about Afro-American women students will:

1. Understand the thoughts and concerns of Afro-American women in the total context of American literature.
2. Evaluate the portrayal of the Afro-American woman in literary works by others, noting shifts in perspective across time.

Course Content of Unit:

Zora Neale Hurston

Their Eyes Were Watching God

Margaret Walker

"For My People"

"We Have Been Believers"

Alice Walker

In Love And Trouble

Walker

The Third Life Of Grange Copeland

Pauli Murray

Dark Testament

Instructional Resources:

Beale, Francis. "Double Jeapordy: To Be Black and Female." In Sisterhood Is Powerful.

Bell, Parker, and Guy-Sheftall. eds. Sturdy Black Bridges.

Cherry, Gwendolyn, et.al. Portraits In Color: The Lives of Colorful Negro Women.

Christian, Barbara. Black Women Novelists.

Dohner, Ellen. "Stereotypes of Black Women In Novels By White Authors From 1925 to 1935." (Master's Thesis, Florida State)

Hoeveler, Diane Long. "Oedipus Agonistes: Mothers And Sons In Richard Wright's Fiction." (Black American Literature Forum, Summer 1978).

Keady, Sylvia. "Richard Wright's Women Character And Inequality." (Black American Literature Forum (Winter 1976).

Activities:

Lecture/Discussions

Presentation of a short paper on one stereotype of the Afro-American woman as projected in the literature.

or

Presentation of a short paper on a major theme from the Afro-American experience addressed by one of the female authors.

(Each student will present papers on one of the topics).

Evaluation:

No formal evaluation beyond the paper presentations will be implemented upon the termination of this unit. Students will, however, be expected to maintain their general grasp of the materials covered in this unit in order to respond to the general examination questions.

GENERAL BIBLIOGRAPHY

Baldwin, James. "Alas, Poor Richard," In NOBODY KNOWS MY NAME. New York: Dial Press, 1963.

Three essays on the dilemma of the Black writer in an age of racial upheaval; a continuation of the attack on the writings of Richard Wright.

__________ "Everybody's Protest Novel." PARTISAN REVIEW XVI (June 1949), 578-85).

Baldwin relates his objections to the protest novels of Richard Wright.

Barksdale, Richard and Kinnamon, Kenneth. BLACK WRITERS OF AMERICA: A COMPREHENSIVE ANTHOLOGY. New York: Macmillan Company, 1972.

A comprehensive coverage of the literature of Afro-Americans from the eighteenth century to the present generation of writers which also includes the intellectual and social history of Black people in America.

Baumbach, Jonathan. "Nightmare Of A Native Son: Ellison's Invisible Man." In THE LANDSCAPE OF NIGHTMARE: STUDIES IN THE CONTEMPORARY AMERICAN NOVEL. New York: Harper, 1965.

Critical essays on Ellison's INVISIBLE MAN.

Chapman, Abraham. Ed. BLACK VOICES: AN ANTHOLOGY OF AFRO-AMERICAN LITERATURE. New York: New American Library, 1968.

A multigenre anthology of poetry, fiction, essays, and criticism presenting works of selected Afro-American writers from the late nineteenth century to the present.

Christian, Barbara. BLACK WOMEN NOVELISTS. Conn: Center of Afro-American and African Studies, 1980.

This survey documents the evolution of images of Black women in Black fiction from 1892 to 1976. Includes Zora Neale Hurston.

Ellison, Ralph. INVISIBLE MAN. New York: Random House, 1952.

A novel outlining the social roles that the protagonist is expected to play. Ellison refers to the work as a "novel about innocence and human error, a struggle through illusion to reality."

__________ SHADOW AND ACT. New York: Random House, 1964.

A collection of essays by Ellison dealing generally with the complexities of attempting to relate Afro-American subculture to American culture in general; three themes are treated: literature and folklore, Afro-American music, and race relations.

________________ "The World And The Jug." NEW LEADER. XLVI (Dec. 9, 1963), pp. 22-26.

Ralph Ellison's response to Howe's defense of Richard Wright's using literature as a vehicle for social protest.

Franklin, John Hope. FROM SLAVERY TO FREEDOM. 5th ed. New York: Alfred A. Knopf, 1978.

A comprehensive treatment of Blacks including the history of slavery and the striving of Blacks in their search for adjustment.

Gaines, Ernest. BLOODLINE. New York: Norton, 1963.

A collection of five short stories by the author.

Hill, Herbert. ANGER AND BEYOND: THE NEGRO WRITER IN THE UNITED STATES. New York: Harper and Row Publishers, 1966.

A collection of critical essays dealing with the major tendencies in Negro literature and emphasizing an extension of literary activity on the part of the Afro-American writer beyond social protest, although protest would be included.

Howe, Irving. "Black Boys And Native Sons." DISSENT X (Fall 1963), 353-68.

A white critic who rose to defend Wright's reputation after the upsurge of criticism by Baldwin and Ellison on Wright's protest literature.

Hurston, Zora Neale. THEIR EYES WERE WATCHING GOD. Philadelphia: Lippincott, 1939.

A novel primarily concerned with the everyday problems of living in the Negro community not consciously affected by white oppression.

Jackson, Blyden and Rubin, Louis. BLACK POETRY IN AMERICA: TWO ESSAYS IN HISTORICAL INTERPRETATION. Baton Rouge: Louisiana State University Press, 1974.

This volume contains essays developing three main themes in regard to the status of Black American writings and what these writings express concerning the Black experience, the American experience, and issues common to humanity in general.

Johnson, James Weldon. THE AUTOBIOGRAPHY OF AN EX-COLORED MAN. New York: Sherman, French, and Company.

A fictional work centered around a light-skinned Negro who experiences the prejudices, discrimination, and contempt to which his race is subjected and the conditions that finally drive the hero to forsake his race and live as a white man.

Killens, John O. AND THEN WE HEARD THE THUNDER. New York: Alfred A. Knopf, 1962.

The most significant treatment of the Black American soldier in World War II. Also addresses the problems of having material success without freedom and dignity.

________________ YOUNGBLOOD. New York: The Dial Press, 1954.

Describes the problems of two generations of a Black family in Georgia in its efforts to achieve and maintain meaningful status.

Redding, Saunders, J. TO MAKE A POET BLACK. College Park, Maryland: McGrath Publishing Company, 1939.

A collection of critical essays chronicling factual material and critical opinion on American Negro literature in a sort of history of Negro thought in America which reveals the importance of literary development.

Southern, Eilleen. THE MUSIC OF BLACK AMERICANS: A HISTORY. New York: W. W. Norton and Company, 1971.

A history of the music of Afro-Americans beginning with retentions from the African continent through the mid-twentieth century development in America.

Southerland, Ellease. "The Influence Of Voodoo On The Fiction Of Zora Neale Hurston." In STURDY BLACK BRIDGES. Ed. Roseann P. Bell, Bettye J. Parker and Beverly Guy-Sheftall. New York: Anchor Press. 1979.

Williams, Sherley Anne. GIVE BIRTH TO BRIGHTNESS: A THEMATIC STUDY IN NEO-BLACK LITERATURE. New York: Dial Press, 1972.

A presentation of several themes and approaches for studying and teaching Afro-American literature with new criteria for audiences, the heroic tradition, and similar topics.

Wright, Richard. BLACK BOY. New York: Harper and Row, 1945.

Autobiographical novel covering the first eighteen years of the subject's life, but presenting a general picture of Negro/White relations in the South during the first half of the twentieth century.

FILMS

Black Heritage: A History of Afro-Americans. (27 min.)

A series of filmed lectures presenting a comprehensive and professionally compiled film study of Black history.

Walker

Creation (The). (12 min.)

A simple and poetic retelling of the story of Genesis. Read by Raymond St. Jacques with original music score.

Heritage In Black. (27 min.)

Traces the Black experience in America from the American Revolution to the dream of Martin Luther King; documents the Blacks' intense participation in the nation's growth.

Novel (The). (30 min.)

Ralph Ellison on work in progress--interview with Ellison which includes discussions on American writers, the unity of the American spirit, his philosophy concerning writers, and the genesis of the INVISIBLE MAN.

Three Black Writers. (30 min.)

Moderated by Larry Neal; Addison Gayle, Toni Cade, and Charlie Russell discuss the changes in Black culture since the writings of Ralph Ellison, James Baldwin, and Richard Wright.

BIBLIOGRAPHY FOR STUDY OF LITERATURE UNIT

Barnet, Sylvan, Morton Berman, and William Burto. The Study of Literature: A Handbook of Critical Essays and Terms.

Henderson, Stephen. Understanding The New Black Poetry. New York: Morrow, 1973.

Levi-Strauss, Claude. "The Structural Study of Myth." In Structural Anthropology. New York: Basic Books, 1976,

Palmer, Richard. "Toward Reopening The Question: What Is Interpretation?" In Hermeneutics. Evanston, Ill.: Northwestern University Press, 1969.

Sprau, George. The Meaning of Literature. New York: Scribner, 1940.

Wellek, Rene' and Austin Warren. "The Mode of Existence of a Literacy Work of Art." In Theory Of Literature. New York: Harcourt, 1968.

Wimsatt, William. "What To Say About A Poem." In Hateful Contraries. Lexington: University of Kentucky Press, 1965.

Wimsatt, William and Cleanth Brooks. "Epilogue" In Literary Criticism: A Short History. New York: Knopf, 1966.

RECORDS AND CASSETTES

The American Storyteller Today. 30295.

Combines masters of the novel-Ellison: painful absurdity of race relations in America, and others.

Blacks In Music.

Harry T. Burleigh (The Negro Spiritual); W. C. Handy (Father of the Blues): Marian Anderson (Contralto of the century), and William Grant Still (Modern Composer).

Black Religion. FS Set of 2.

A study of religion in two parts: "The Church" its history in America and its special role in the community in which it has long served as a framework for survival of Blacks.

Afro-American Literature: An Overview. FS

Traces the development of Afro-American literature from the early folktales to plantation slaves to modern writings from the depression to modern times; stresses the part Blacks have played in the total scheme of American literature.

English 407. Black Writers of the Deep South

Southern University

Dorothy W. Newman, Instructor

Spring Semester, 1982-1983

English 407. (Credit, 3 hours). Black Writers of the Deep South. A study of selected works of both the major and the minor black writers of four Southern states: Louisiana, Mississippi, Alabama, and Georgia. An examination of the cultural background of this geographical area which helped to shape the writings of the authors is made.

Rationale: Though Southern University's English Department offers six courses in Afro-American literature, none of the courses concentrate upon a single geographic area. In that the majority of the students come from the states mentioned, they need to be made more aware of their cultural heritage as well as the wealth of literary talent existing in their designated areas.

The course Black Writers of the Deep South is not a duplicate of any course offered by L.S.U., a neighboring university. L.S.U., however, does offer a course entitled Literature of the South, with emphasis on white writers. In the exchange program existing between the two universities, these two courses should appeal to students on both campuses.

The specific objectives of the course are for the students to:

develop an understanding and an appreciation for Southern Black culture by reading and interpreting the works of selected major and minor Afro-American writers of the deep South;

expand their knowledge of and appreciation for Black writers;

develop through the study of the literature an awareness of the complexities of life and determine how best to cope with these complexities;

broaden their knowledge of the interrelatedness of literature, history, music, and religion as these disciplines relate to the culture of Afro-Americans in the Deep South;

improve their reading, writing, speaking, and thinking skills.

As a means of accomplishing these objectives, the students will:

submit two short, documented papers, three to five pages in length;

work on a special project which will involve:

1. doing research on a living writer. Students will be encouraged to contact these writers in person or by mail in order to do an analytical report or a taped interview;
2. locating and using documents of Afro-Americans who have been influential in shaping Southern Black culture for the purpose of preparing a written report on the findings, or
3. preparing a Preliminary Checklist of a selected author for whom one does not exist;

take two examinations on material covered:Mid-semester and final;

prepare a book report on one of the novels studied in Unit III.

UNIT I. JANUARY 17-31. THE HISTORICAL-CULTURAL BACKGROUND OF THE AFRO-AMERICAN SLAVE.

General Subjects:

1. Music
2. Religion
3. Social and Political Thought
4. Slave Narratives

During the period of this unit, guest lecturers from the Departments of Music, Philosophy, and History will be invited to discuss the music, the religion and the social and political thouth of the Afro-American slave.

Required Readings:

* Bayliss, John F. Black Slave Narratives. London: The MacMillan Company, 1970.

Bayliss presents a collection of narratives by slaves which reveal varied aspects of slave life in America.

Franklin, John Hope. From Slavery to Freedom. 5th edition. New York: Alfred A. Knopf, 1980.

This book presents a detailed analysis of the African background of the Afro-American, a description of the Middle Passage, the enslavement of African people in the new world and their search for and journey to freedom. (Selected chapters will be used).

Frazier, E. Franklin and Lincoln, C. Eric. The Negro Church in America and the Black Church Since Frazier. New York: Schocken Books, 1974. (Chapters I and II).

In these two chapters, Frazier describes the unorganized Invisible Church of the slaves and the organized Institutional Church of the free Negro and the effect both had in the lives of the black people.

Southern, Eileen. The Music of Black Americans. New York: W.W. Norton, 1971. (Chapters I and III).

The two chapters are devoted to the music of West Africa and how it was brought to America by the Negroes who as slaves developed their musical skills.

Supplementary Readings:

Aptheker, Herbert. American Negro Slave Revolts. New York: International Publishers, 1978.

Aptheker presents a detailed description of three major slave revolts and several minor ones, showing that Negroes responded to their bondage with rebelliousness, not with docility and passivity.

Blassingame, John W. The Slave Community. New York: Oxford Press, 1979.

The book describes and analyzes the life of the Black slave, revealing many aspects and varied personalities of the Black man in bondage.

Bontemps, Arna. Great Slave Narratives. Boston: Beacon Press, 1969.

Bontemps presents the slave narrative as a genre which has influenced much of modern American literature. There are three major slave narratives in this collection.

Douglass, Frederick. Narrative of the Life of Frederick Douglass. Cambridge, Mass.: The Belknap Press, 1960.
Douglass writes of his life as a slave, and his escape to freedom to begin his work to help free all slaves.

Activities:

1. Lectures and lecture/discussions
2. Oral presentations of selected slave narratives by students. (Bonus points). (Students will also be encouraged to relate narratives about slavery that they have heard from their families or from within their communities).

Specific objective:

The student will develop an awareness of the Black slave's acculturation process during his period of slavery. Based on the lectures, discussion, and his reading, the student will submit a three to five page documented paper in which he will present a profile of the Black slave and his role in American life.

Unit II. February 1-18. ON COMING TO GRIPS WITH BEING BLACK.

General Topics:

1. Booker T. Washington: Theory of Accommodation
2. Richard Wright: Theory of Alienation
3. Martin Luther King: Theory of Assimilation

In Unit II, autobiographical writings are used which reveal attitudes toward the Deep South. The student will note the differences and the similarities of these three writers who have helped to shape the Afro-American culture.

Required Readings:

- * King, Martin L. Why We Can't Wait. New York: Signet, 1964.
  This book presents a compilation of King's thoughts and experiences.
- * Washington, Booker T. Up From Slavery. New York: Doubleday, 1901.
  This autobiography reveals Washington's thoughts and experiences, and shows his influences as a Black leader.
- * Wright, Richard. Black Boy. New York: Harper, 1945.
  Wright in his autobiography reveals his loneliness, his fears, his sense of alienation and his resorting to literature in order to control his feelings of violence.

Activities:

1. Lecture/discussions
2. Oral dramatic presentation in which the student acting as one of the writers studied presents a speech conveying the writer's thoughts. (Bonus points).

Specific objective:

The student will be aware of diverse thought in the shaping of black culture in the Deep South. To indicate that he has an understanding of the works assigned, the student will submit a short paper in which he states what he considers to be the dominant idea of each of the writers studied in Unit II.

Unit III. February 21-March 25. POTENT VOICES OF THE DEEP SOUTH.

General Subjects:

1. Richard Wright's The Outsider.
2. Margaret Walker's Jubilee.
3. Ernest Gaines' In My Father's House.

A literary analysis of each of the three novels studied will be given. Their portrayal of black life will be discussed.

Required Readings:

*Gaines, Ernest. In My Father's House. New York: Random House, 1978.
The novel explores the conflict existing between older conservative Black civil rights leaders and the young Black activists. Gaines also reveals the hypocrisy of a father who is confronted by the son he has never met.

*Walker, Margaret. Jubilee. Boston: Houghton, Mifflin, 1966.
This novel traces the development of a family from slavery through emancipation, emphasizing the strength of the characters who survive in a hostile world.

*Wright, Richard. The Outsider. New York: Harper, 1953.
This novel reveals a man's attempt to escape traditional systems of morality and live beyond the restraints of law.

Activities:

1. Lecture/discussion
2. An analysis of one of the principal characters in one of the works studied to be presented orally. (Bonus points).

Specific objective:

The student will carefully analyze each of the three novels in this unit. To reveal his knowledge of theme, character, and structure, he will submit a book report, using one of three novels studied.

Unit IV. April 5 to May 12. CONTEMPORARY AFRO-AMERICAN WRITERS OF THE DEEP SOUTH.

Selected works of each of the writers listed will be studied. Attention will be given to the special project reports.

General Subjects:

1. Writers of Fiction
    a. Arthenia Bates Millican
    b. John Oliver Killens
    c. Albert Murray
    d. Alice Walker
2. Writers of Poetry
    a. Pinkie Gordon Lane
    b. Alvin Aubert
3. Special Projects (See list of writers for special projects).

Required Readings:

* Aubert, Alvin. Feeling Through. Greenfield Center, New York: Greenfield Review Press, 1975.

* Lane, Pinkie G. The Mystic Female. Fort Smith, Arkansas: South and West, 1978.

Killens, John Oliver. "The Stick Up" in The Best Short Stories by Negro Writers, edited by Langston Hughes. Boston: Little, Brown and Company, 1967.

* Millican, Arthenia Bates. The Deity Nodded. Detroit: Harlo Press, 1973.

Murray, Albert. "Train Whistle Guitar" in Dark Symphony-Negro Literature in America, edited by James Emanuel and Theodore L. Gross. New York: The Free Press, 1968.

Activities:

1. Lecture/discussions
2. Presentations by local writers
3. Progress reports on special projects

Specific Objective:

The student will enhance his appreciation for Deep South Afro-American writers through personal contact and through developing special project reports about these writers.

	Evaluation
Bonus points	50
Brief documented paper I	50
Brief documented paper II	50
Book report	100
Mid-semester examination	100
Special project	100
Final examination	200
Total	650 points

A----------580-650

B----------500-579

C----------400-499

D----------300-399

* Students are expected to purchase these books. There is no objection to paperbacks or to communal ownership.

Supplementary Readings

Fisher, Dexter and Robert B. Stepto, eds. Afro-American Literature. New York: MLA, 1979

Henderson, Stephen. Understanding the New Black Poetry. New York: William Morrow and Company, 1973.

Jackson, Blyden. The Waiting Years. Baton Rouge, LA.: LSU Press, 1976.

Murray, Albert. South to a Very Old Place. New York: McGraw-Hill, 1971.

Ward, Jerry W. "Inquiry for the Eighties: A Survey of African-American Literary Thought." (forthcoming in Callaloo).

Periodicals useful in the study of Southern Black literature.

The Black Collegian. New Orleans, La.

Callaloo. Lexington, Ky.

College Language Association Journal. Atlanta, Ga.

Journal of Negro History. Atlanta, Ga.

OBSIDIAN: Black Literature in Review. Detroit, Michigan.

List of Deep South Afro-American Writers for Special Projects

1. John Henrik Clark
2. Pearl Crayton
3. Junius Edwards
4. Lindsay Patterson
5. Charlie Russell
6. Frank Yerby
7. Sonia Jefferson
8. Toni Cade Bambara
9. Kalamu Yu Salaam (Val Ferdinand)
10. Sonia Sanchez
11. Pinkie Gordon Lane
12. Alvin Aubert
13. Atthenia Bates Millican
14. Tom Dent
15. Ethridge Knight
16. John Oliver Killens
17. Albert Murray
18. James Borders

Select only one writer. Read what has been written about your author and what your author has published. Then arrange to have a conference with your teacher so that you may effectively plan your project. You will need to make progress reports throughout the semester. For examples of checklists, see

Rowell, Charles H. "Ernest J. Gaines: A Checklist, 1964-1978." Callaloo #3 (May 1978) pp. 125-131.

Ward, Jerry W. "Thomas C. Dent: A Preliminary Checklist." (to be published. See instructor).

Note: Your project will become a part of the English Department's Collection on Southern Black Writers.

Ethnic Studies 2000. Contemporary Black Studies

California State College, Stanislaus

Delo E. Washington, Instructor

Spring Semester, 1983

Course Title: Contemporary Black Studies 3 Units

Ethnic Studies 2000 California State College, Stanislaus
Spring Semester, 1983 Delo E. Washington, Instructor

Course Description and Rationale:

This course, introductory in nature, is a survey of the social historical roots and of the culture of black Americans. In limited ways, it will compare and contrast majority and minority perspectives about significant events, activities, places and people from the African past to the American present. The ideas, values and expressive ways that blacks use to adapt to their environment over time will be reviewed in broad strokes.

The multidisciplinary approach to studying the distinctive contributions that blacks have made to the wider American society will be supported by using literary works and musical renditions to demonstrate some of the points made. References to trends of thought from the disciplines of anthropology, sociology and psychology will provide basic themes around which information can be outlined and discussion generated.

General Educational Goals:

By the end of the semester the student will be able:

1.0 to identify events, persons and places that have played major roles in the social historical development of black American life.

2.0 to use a variety of artistic communication forms, found in folk and formal literature as well as in music, in order to consider new views from a context of old ideas.

3.0 to show familiarity with a multi-disciplinary approach to using concepts from anthropology, sociology and psychology which classify information and which promote organized discussion of issues.

Major References

Text: Hornsby, Alton. The Black Almanac. 4th Ed. Woodbury, New York: Barron's Educational Series, 1977.

A chronological account, with biographical references, of significant events and activities that have affected the lives of black Americans from 1619 to 1976. Some black leaders and their followers are also cited.

Other: Franklin, John Hope. From Slavery to Freedom. 5th Ed.

A history of Afro-Americans in the United States. Special attention is paid to the social, economic, and political influences that affected blacks, dating from their African past to contemporary times. An examination of the efforts of blacks to adapt to a new and hostile environment from slavery times onward is presented.

Klotman, Phyllis R., ed. Humanities Through the Black Experience. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1977.

A collection of black art, literature, poetry and references to music with some descriptions and explanations regarding expressions of dignity and of heritage.

I. SECTION A: Overview and Introductions (Week 1)

A. Purpose of Course

1. Expectations of Students and of Instructor
2. Review of Syllabus

B. Resources to be Used

1. Instructor-prepared Time Line Chart
2. Student Input: Proposed outline of Contemporary Events and Issues of Interest

C. Activities and Review of Evaluation Techniques for Semester

1. Three (objective/essay) Tests (50 pts. each)	- Test after Unit II, - Test after Unit IV, - Test after Unit VI	150 pts.
2. One Case History Account	-Unit V	50 pts.
3. A Group (3 teams) Project	-Units IV, V, VI	50 pts.

(Each Group Project--3 teams--will include revision of Time Line Chart presented initially by instructor; specific notations about events, people and places will be made.)

Description: This area of concentration will consider course requirements and minimal performance expectations in the context of a liberal arts institution. Views of students and of instructor will be compared and contrasted. The grading format (which reflects attendance, reading, class participation and evaluation requirements) will be discussed.

Objectives: At the end of this section, the student will be able:

1.1 to recognize a systematic approach to organizing a set of social historical experiences of black Americans according to a time line.

II. SECTION B: African Roots and American Branches (Weeks 2,3,4)

Unit I The African Past

Description: The perception of Africa as the "Dark Continent" will be reviewed. At least three major ancient states on the continent will be identified and their contributions to civilization noted. The ascent, dominance and decline of African empires and kingdoms will be related to community structures and how they might have affected kinship ties and a sense of belonging among people.

Objectives: At the end of this unit, the student will be expected:

2.1 to trace events that reflect the distinctive roles that African people and places played in transmitting their beliefs, values and lifestyles to America.

3.1 to demonstrate familiarity with art objects and musical renditions which reflect African influences in American life.

A. Assigned* and Suggested** Readings

*Franklin, J. H. From Slavery to Freedom, Chapter 1: pp. 3-14. "Land of Their Fathers." A look at the enduring myth about Africa as "dark continent." Review of shifting location of power in West Africa in early days.

Chapter 2: pp. 15-29. "The African Way of Life." A view of how a variety of geographical and physical features influenced differences among people and diversity of culture.

B. Resources to be Used for Instruction

1. Filmstrip: "The Search for Black Identity: Proud Heritage From West Africa"

Parts I and II review how unity among traditional Africans was portrayed. Africans are shown as people who were bound together by things like trade, religion, art, leadership and family.

2. Instructor-prepared slides of art objects and appropriate examples from music

3. Student questions and comments as background for preparation for period time line (African heritage) of Chronology Chart.

C. Unit Activities and Schedule (Week 2)

1. Student will view filmstrip

2. Student will prepare and summarize information regarding significant dates, events, location and people during time period

D. Evaluation: Instructor to Spot Review Students' Written Work

Unit II The Slave Trade and Slavery

Description: The genesis of modern institutional slavery will be described and its impact on the social, political and economic trends in America proposed. Popular western perceptions of the slavery enterprise will be compared to slave accounts of how they perceived their existence. The influences of geography and religion on slave life and on life in the wider society will be cited. Examples from folklore, poetry and music from plantation life and the black church will be used to supplement observations.

Objectives: At the end of this unit, students will be expected:

1.2 to identify a series of significant events and individuals which contributed to critical moments in the lives of Afro-Americans from 1619 to 1863.

2.2 to recognize the difference between folk and formal artistic expressions that blacks used to adapt to their environment.

2.3 to utilize selected concepts like "culture," "folkways," "race leader," "black family" and "black community" to explain how Afro-Americans adapted to life in a new land.

A. Assigned* and Suggested** Readings

*Hornsby, A. Black Almanac. Chapter 1, pp. 1-32. "Involuntary Servitude." A history of Afro-Americans in the United States from 1619 to 1860 in vignette form.

*Berry, Mary Frances and Blassingame, John W. Long Memory: The Black Experience in America. New York: Oxford University Press, 1982. Chapter 1, pp. 3-32. "Africa, Slavery, and the Shaping of Black Culture." An overview of the conditions of slavery in Africa and in America. Included are considerations of efforts to survive the ordeal of slavery and to note its historical significance.

*Klotman, Phyllis. Humanities Through the Black Experience. Chap. 2: "Art of the Folk," pp. 43-69. Review and examples of African carryovers in Afro-American folk art.

**Blassingame, John W. The Slave Community. New York: Oxford University Press, 1979.

A review of the culture built by black slaves and the important buffer that the slave family provided for its members.

**Franklin, J. H. From Slavery to Freedom. Ch. 3, pp. 30-44: "The Slave Trade." A review of how the modern institution of slavery was started and how it became a thriving business in America.

Ch. 10, pp. 132-155: "That Peculiar Institution." An accounting of how the economic and social life of the South was influenced by the cultivation of cotton and the need for slaves. Descriptions of the slaves and how they reacted to their lot are presented.

B. Resources to be Used for Instruction

1. Instructor-prepared slides
    a. Slavery in the South
    b. B'rer Rabbit Folktale
2. Audio tape of Paul L. Dunbar's Ante-Bellum Sermon
3. Audio Visual account of Songs Sung by Blacks in Ante-bellum South (Access to be Arranged)

C. Unit Activities and Schedule

1. Instructor will present Overview (Week 3)
2. Students will view selected slides and listen to selected audio tapes which portray a black role (the "trickster" in the "B'rer Rabbit Folktale or the "old time black preacher" in the Ante-bellum Sermon, for examples) that was popular during slavery
3. Students will view slide presentation of B'rer Rabbit Tale (in connection with discussion of formal versus folk expressions)
4. Students will document accounts of significant (Week 4) events and people in order to include them in a time period of their Chronological Chart.

D. Evaluation: Test (objective/essay) of material covered to date (50 points)

III. Section C: Promises of Freedom and Black Exodus From the South (Weeks 5,6,7)

Unit III Black Migration: Trends and Movement to New Frontiers

Description: A brief overview of conditions which prompted blacks to seek refuge outside of the Old South will be given. Black settlement patterns in the new frontiers of the United States will be explored and specific attention paid to individuals and activities which established new homesites in the local region. References will be made to how the course of events was influenced by the Industrial Revolution and the invention of the cotton gin.

Objectives: At the end of this unit, students will be expected:

1.3 to outline, for discussion purposes, the relationship between certain events, persons, and places that contributed to black settlements in the North and in the West.

2.3 to present examples of artistic works which express the social and political positions of blacks who sought refuge from chattel slavery.

3.3 to compare the ways scholars in the disciplines of anthropology, sociology and psychology refer to such concepts "slavery," "freedom," "Africanisms," and "acculturation."

A. Assigned* and Suggested** Readings

*Franklin, J.H. From Slavery to Freedom. Chap. 9, pp. 114-131. "The Westward March." An account of the attraction that the westward movement had for blacks and how the illicit slave trade affected new frontiers.

Ch. 11, pp. 157-179. "Quasi-Free Negroes." The status of blacks outside of slave territory is reviewed and references to their achievements made.

**Selections to be Made

B. Recources to be Used for Instruction

1. Instructor-prepared slides (Pioneers, pioneering sites and contributions free men of color made between 1800 and 1863.)

2. Film: "The Spirit of Allensworth"

   Prepared by the California Parks and Recreation Commission, this film tells the story of Col. Allen Allensworth and his founding of the only all black town in California, a state historic site today.

C. Unit Activities

1. The instructor will introduce information about blacks who lived outside South during period covered (Week 5)

2. Students will view and discuss film on Allensworth.

3. Students will critique presentation and document findings for inclusion in the Chronology they are preparing

D. Evaluation: Instructor will assess the quality of student participation in discussions.

Unit IV: Civil Strife, War, and Approaches to Reconstruction

Description: While this unit will refer to the historical period between the 1860's and the 1890's as a primary point of reference, some attention will be given to current events and issues which appear to parallel past situations. Notions about recurring themes, cyclic behavior and stages of development will be used to point out leaders and the climate which contributed to the social and political thought of the day. Whether that thought is recognizable in today's society will be investigated. References to things like Lerone Bennett's "Second Reconstruction" theory will guide search and discussion.

Objectives: At the end of this unit, the student will be expected:

1.4 to name at least three black leaders and three white leaders whose social and political influence altered events that affected the lives of black masses during the Civil War and the Reconstruction Period.

2.4 to design a presentation where at least one art form is used to report a theme from the period under study.

3.4 to select a small group of concepts, using multidisciplinary perspectives, in order to explain how problems emerge in the context of civil strife and in spite of reconstruction proposals.

A. Assigned* and Suggested** REadings:

*Hornsby, A. Black Almanac. Chap. 2, pp. 33-58. "War and Freedom" Significant events, places and people who participated in the war that saved the union and freed the slaves.

Chap. 3, pp. 48-58. "The Nadir." Significant events, places and people regarding a high point of black achievements that occurred from 1877 to 1900.

Chap. 4, pp. 59-70. "The Age of Booker T. Washington." Significant events, places and people that centered around the popularity of B. T. Washington as "race leader" from 1901 to 1917.

**Berry, M. F. and Blassingame, J. Long Memory. New York: Oxford University Press, 1982., Chapter 3, pp. 70-113: "Family and Church: Enduring Institutions"; Chapter 8, pp. 261-294: "The Battle for Education."

**Franklin, J. H. From Slavery to Freedom. Chapter 12, pp. 180-204. "Slavery and Intersectional Strife."; Chap. 13, pp. 205-226: "Civil War"; Chapter 14, pp. 227-250, "Losing the Peace."

**Hornsby, A. Black Almanac. Chap. 5, pp. 71-81, "Between War and Depression, 1918-1932." Chapter 6, pp. 82-88: "A New Deal--A New Life; Chapter 7, pp. 89-93, "War Again 1941-1945."

**Klotman, Phyllis. Humanities Through the Black Experience. Chapter 4, pp. 95-118, "Poetry, Prose, and the Blues."

**Washington, B. T.; DuBois, W. E. B. and Johnson, J. W. Three Negro Classics. New York: Avon Books, 1965.

Other:

Students are encouraged to search for additional references.

B. Resources to be Used for Instruction

1. Instructor-prepared Materials for Introducing Subject Matter
2. Students as Primary Presenters and Discussion Leaders
   a. A detailed chronological chart of events under study in period covered
   b. At least one audio visual aid that portrays some aspect of topic under study
   c. At least one reference to literary and one reference to social science view of a black and/or white leader's contribution during the era.

C. Unit Activities

1. Instructor will present charge to students regarding assignments with brief overview statement and situation examples (Week 6)
2. Students (Team 1) will introduce their team's format and will make presentation which should include:
   a. Review of prepared chronological chart, citing specific events, dates and significant people of the period
   b. Comparison of black and/or white leadership types and

styles from period under study with black and/or white leadership types and styles in contemporary society.

c. Other (Optional for Students' Own Selection)

D. Evaluation: Test (objective/essay) of material covered in Section C. (50 points) (Week 7)

IV. Section D.: Liberation and Civil Rights Movements (Weeks 8-13)

Unit V: Urban and Rural Lifestyles in the Twentieth Century

Description: Some forms that liberation efforts have taken in the twentieth century will be studied. The presence of blacks in rural areas and urban ghettoes will be of concern since regional differences represent a useful variable in looking at how blacks attain social status in their own communities and in the wider society. The roles that the doctrine of "self-help," the promise of education and institutions like the family, the church, schools and colleges played in preparing blacks for living in, what some scholars call, a "dual society" will be explored.

Objectives: At the end of this unit, the student will be expected:

1.5 to prepare a brief case study of a situation which focuses on the way a major black institution functions in rural and urban areas, leaving a legacy--ideas, values or more concrete structures like buildings and monuments--to future generations.

2.5 to select a representative piece of art, collection of literary forms or rendition(s) of folk and/or formal music which show the variety of ways Afro-Americans express feelings about liberation in their "country" or "city" environment.

3.5 to collect and use examples of how blacks define liberation over against definitions from majority viewpoints found in scholarly literature.

A. Assigned* and Suggested** Readings:

*Hornsby, Alton. The Black Almanac.

Chapter 5, pp. 71-81. "Between War and Depression." Accounts of activities where blacks turn their attention to the dilemma of living on the brink of World War and of national economic hardship.

Chapter 6, pp. 82-88: "A New Deal--A New Life." The beginning of the Franklin D. Roosevelt years where federal programs and a number of blacks make some social and political gains.

Chapter 7, pp. 89-93. "War Again." Account of significant events between 1941 and 1945.

Chapter 8, pp. 89-102. "The Attack Against Segregation." References to events, dates, and people who influenced black affairs between 1945 and 1954.

**Berry, M. F. and Blassingame. Long Memory. Chapter 3, pp. 70-113. "Family and Church: Enduring Institutions." Chapter 10, pp. 342-387.

**Billingsley, Andrew. Black Families in White America. Englewood Cliffs, N. J.: Prentice-Hall Inc., 1968.

**Frazier, E. Franklin, and Lincoln, C. Eric. The Negro Church in America and The Black Church Since Frazier. New York: Schocken Books, 1974.

**Herskovits, Melville J. The Myth of the Negro Past. Boston: Beacon Press, 1958.

**Klotman, Phyllis, ed. Humanities Through the Black Experience. Chapter 4, pp. 95-118, "Poetry, Prose, and the Blues"; Chapter 5, pp. 119-144, "The Music and Poetry of Jazz."

**Willie, Charles Vert. A New Look at Black Families. Bayside, N. Y.: General Hall, Inc., 1981.

B. Resources to be Used for Instruction

1. Instructor to introduce Subject Matter

2. Students as Primary Presenters and Discussion Leaders

   a. A detailed chronological chart of events under study in period covered

   b. A group of case history accounts about rural and urban black life

   c. At least one example from the humanities and one example from the social sciences where the doctrine of "self-help," the promise of education, the church, and/or family ties demonstrate observations made

C. Unit Activities

1. Instructor will present and relate references to urban and rural liberation by using case history material regarding: (Week 8)
    - a. Atlanta Life Insurance Company (The South)
    - b. Johnson Publishing Company (The Mid-west)
    - c. Motown (The West)
2. Students (Team 2) will introduce their team's format and will make presentation which should include: (Week 9)
    - a. Review of prepared chronological chart, citing specific events, dates and significant people of the period
    - b. Case history accounts of situations which protray black urban and rural lifestyles and liberation efforts
    - c. Participation, sharing of prepared case history accounts, presented by non-team members

D. Evaluation: Instructor will collect and assess students' case histories. (50 points)

Unit VI The Civil Rights Movement and Beyond

Description: Black protest and white resistance to change in the latter half of the twentieth century will be discussed. Social conditions after World War II, the roles that traditional civil rights organizations and the government played, and the way black people viewed themselves helped to set the stage for the black revolution of the fifties and sixties. Significant events, people and places will be identified and interpretations of their impact encouraged. References to a range of art forms will be used to show how variations of old themes about individual and group identity can foster new insights.

Washington

Objectives: As a result of exposure to this unit, the student will be expected:

1.6 to summarize a scheme from one of the humanities or social science disciplines which describes the unique role that the Afro-American heritage played in the evolution of the Civil Rights Movement.

2.6 to demonstrate how folklore, other literary works and music contributed to raising the collective consciousness of Civil Rights activists regardless of cultural background.

3.6 to develop a series of references that will identify which religious, economic, educational and political institutions tended to support civil rights activity.

A. Assigned* and Suggested** Readings

*Hornsby, A. Black Almanac.

Ch. 9, pp. 103-119: "The Era of Civil Rights." Accounts of events and references to people which significantly contributed to civil rights activity between 1954 and 1964.

**Berry, M. F. and Blassingame, J. Long Memory. Ch. 10, pp. 342-387. "White Proscriptions and Black Protests."

**Hornsby, A. Black Almanac. Ch. 10, pp. 120-121, "An Age of Disillusionment." Ch. 11, pp. 228-324, "A Return to the Mainstream?"

**Frazier, J. H. From Slavery to Freedom. Ch. 20, pp. 361-382. "The Harlem Renaissance." Ch. 22, pp. 402-421. "Two Worlds of Race." Ch. 25, pp. 463-505: "The Black Revolution."

**Klotman, Phyllis, ed. Humanities Through the Black Experience. Ch. 6, pp. 145-182: "Rebellion in the Arts."

B. Resources to be Used for Instruction

1. Instructor to Introduce Subject Matter

2. Students as Primary Presenters and Discussion Leaders

C. Unit Activities

1. Instructor will introduce unit and make overview statement (Selected audio visual materials will be used) (Week 10)

2. Students (Team 3) will introduce their team's format and will make presentation which should include: (Week 11)

   a. Review of prepared chronological chart, citing specific events, dates adn significant people of the period

b. Concentrated references to significant events and people of the Modern Civil Rights Movement

c. Comparisons between contemporary civil rights figures and historical ones (Week 12)

d. Examples, from literature adn music, which demonstrate points made.

3. Review (Week 13)

D. Evaluation: FINAL TEST (Objective/Essay) covering material in Section D. (50 points)

History 111. Afro-American History Survey
Edward Waters College
Thandekile Ruth Mason Mvusi, Instructor
Fall Semester, 1982-83

COURSE DESCRIPTION:

This course exists in order to provide entry-level students with a broad overview or survey of the Afro-American experience. Because it is the only required history course for students at the college, attention is given to sources and methods used by historians in the writing of history. More importantly, however, the course on the Afro-American experience introduces the student to some of the joys and pains, hopes and aspirations of the human experience, and does so from the point of view of the "culturally distinct" students themselves.

The course exposes students to some of the more salient aspects of the history of blacks in America and seeks to instill in each student an idea which has been an ever-present part of the Afro-American experience particularly, and the human experience generally. Howard Thurman voices the idea thusly:

> My roots are deep in the thobbing reality of the Negro idiom and from it I draw a full measure of inspiration and vitality. I know that a man must be at home somewhere before he can feel at home elsewhere. (My emphasis)
>
> --Howard Thurman,
> The Luminous Darkness,
> (New York: Harper
> & Row, 1965), p. x.

In order to accomplish these goals, the course begins with an examination of the historiography of the black experience. It then moves to a discussion of Africa and examines West African kingdoms and society prior to the International Slave Trade. African survivals in the Caribbean and the United

States are also examined. At this point, the course becomes topical. The topics to be discussed, music and religion as survival mechanisms, fall under three general headings: The Peculiar Institution, The Nadir Experience, and the Twentieth Century Black South.

General Education Goals:

By the end of the semester, the student should be able to:

1. identify the social forces which have shaped him/her and the society in which s/he lives
2. summarize the salient historical facts, events, and persons which have shaped Afro-America
3. discuss class, race, and Christianity as the dominant variables operating between blacks and whites in American society
4. identify at least ten (10) books which examine the Afro-American experience, three of which will be concerned with music and three of which will be concerned with religion

Method of Instruction:

A variety of methods will be used to enable the student to absorb the materials presented. Lectures will be given, and classroom discussion/debates (based upon the study question) will be utilized. Films and records will also be used.

Required Texts:

Franklin, John Hope. From Slavery to Freedom. New York: Alfred A. Knopf, 1980.

Osofsky, Gilbert. Puttin' On Ole Massa. New York: Harper and Row. 1969.

Baldwin, James. The Fire Next Time. New York: Dell, 1962.

Jones, LeRoi. Blues People. New York: William Morrow, 1963.

(See individual units for additional required readings.)

Course Requirements:

Five (5) exams at 100 points each	500 points
One book report at 100 points	100 points
Classroom attendance/participation	40 points
Total points for the course	640 points

Grading:

A = 640-576 points (90% of 640)

B = 575-512 points (80 to 89% of 640)

C = 511-448 points (70 to 79% of 640)

Unit I. What Is Afro-American History? A Way Out of No Way

A. Objectives: At the end of the unit, the student will be able to

1. list the four movements within the writing of Black history
2. list three arguments against the existence of a unique Afro-American history
3. identify three means by which Black history was "lost, stolen or strayed."

B. Instructional Resources

1. Required:

Hine, Darlene Clark. "The Four Black History Movements: A Case for the Teaching of Black History." Teaching History: A Journal of Methods, V, No. 2, Fall, 1980.

An exercise in historiography, the article examines the different approaches to the study of black history over the course of the 19th and 20th centuries.

Baldwin, James. "My Dungeon Shook: Letter to My Nephew on the One Hundredth Anniversary of the Emancipation." In The Fire Next Time. New York: Dell, 1962, pp. 13-22.

In this essay, Baldwin examines the quality of the freedom of the descendants of slaves and the impact of that negated freedom on the lives of Black Americans.

Film: "Black History: Lost, Stolen, or Strayed." This film in two parts compares the true history of the Black experience with that often portrayed in textbooks and integrates the contributions of Blacks to American history. The film also discusses stereotypes popularized by T.V., films, and other forms of media.

Discography: Stevie Wonder, "Black Man", Songs in the Key of Life, Tamla T13 34002.

This song reveals some of the contributions of the Black Man to American society, along with the contributions made by other people.

2. Suggested:

Articles on J. I. E. Scott and A. Phillip Randolph, The Florida Times Union, Section "C", Feb. 1, 1982.

C. Learning Activities

1. Students will view the film, "Black History: Lost, Stolen, or Strayed" in class and respond orally to study questions issued prior to the viewing of the film.

2. Students will listen to a lecture entitled "The Negro Has No History" which will present scientific, historical, ethnographic and religious arguments for the inferiority of Africans and people of African descent.

3. Students will discuss the Hine article, in the light of the film, the lecture, and prepared study questions.

4. Students will hear a summary lecture on the historiography of Afro-American history.

D. Evaluation

QUIZ #1

Unit II. The African Connection: Beginnings and Survivals

A. Objectives: At the end of this unit, students will be able to

1. list in chronological order, three West African kingdoms as well as compare and contrast those kingdoms

2. discuss five specific African survivals in American culture

3. identify the soical, political, and economic features of typical West African societies before A.D. 1492

4. describe the transformation of the African into the Afro-American by distinguishing between African music, early shouts, hollers and chants, spirituals, worksongs, and "primitive" blues

B. Instructional Resources

1. Required:

Franklin, John Hope. From Slavery to Freedom. Chapters 1 and 2.
In these two chapters, Franklin examines West African village organization, as well as some of the major kingdoms which existed in Africa prior to the coming of the Europeans.

Jones, LeRoi. Blues People. "Introduction" and Chapter 1.
In these readings, Jones introduces the variables--race, class, and Christianity--which have shaped the Afro-American experience.

2. Suggested:

Kinney, Esi Sylvia. "Africanisms in Music and Dance of the Americas." In Goldstein, Rhoda L., Black Life and Culture in the United States. New York: Thomas Crwoell, 1971, pp. 49-63.

Barrett, Leonard, ed. "African Religions in the Americas." In The Black Experience in Religion. pp. 311-341. Edited by C. Eric Lincoln. Garden City: Anchor Books, 1974.

3. Discography:

Roots of Black Music in America. "Some correspondence between the music of the slave areas of West Africa and the music of the United States and the Caribbean." Compiled and edited by Samuel Charters. Folkways Record FA 2694.

Been in The Storm So Long. Spirituals and shouts, children's games and songs, recorded by Guy Carawan, Johns Island, South Carolina. Folkways Records FS 3842.

Negro Folk Music of Africa and America.
Notes by Richard Waterman and Harold Courlander Ethnic Folkways Library FL 4500.

C. Activities

1. Students will locate the continent of Africa on the globe and identify Jacksonville in relation to Africa.

2. Students will read Franklin, using Edward F. Sweat, A Study Guide for From Slavery to Freedom: A History of Negro Americans. New York: Alfred A. Knopf, 1980, and answer all of the questions on each chapter.

3. Students will hear lectures which will include selected readings from the suggested readings.

4. Students will choose one (among three) of the variables discussed by Jones and write one paragraph statements, in class, on why a particular variable (race, class, or Christianity) was the most important variable in locking Africans into perpetual and hereditary servitude.

5. Students will listen to three types of music in class, using a call chart. The music to be listened to will be (1) African, (2) slave, and (3) "primitive" blues. Students will be guided through the listening activity by Mr. Henry Mack, Assistant Professor of Music, Edward Waters College.

6. Students will hear a lecture on the music and religion of the slaves as survival mechanisms for Afro-Americans under slavery.

D. Evaluation

QUIZ #2

Unit III. The Peculiar Institution: Class, Race, and Christianity

A. Objectives: At the end of this unit, students will be able to

1. place in chronological order the emergence of "American Negro Slavery" and the emergence of modern racism
2. identify the vertices of the Triangular Trade
3. list the series of laws which locked Africans into enslavement in the Americas
4. account for the origins of, and describe the functions of the "invisible church"
5. describe what it meant to be both "chattel" and person under slavery

B. Instructional Resources

Required:

Franklin. From Slavery to Freedom, pp. 33-44, Chapter 4, pp. 54-60, Chapter 10.

Franklin examines the introduction of Africans into the Americas first as explorers and later as slaves. Discussion moves to the Caribbean where plantation slavery is first developed. Discussion then moves to an examination of slavery in colonial America, with emphasis on the process of the legalization of slavery and of African slavery in particular. Finally, discussion centers on slavery as the way of life for the South in the first half of the 19th century.

Frazier, E. Franklin. The Negro Church in America. New York: Schocken Books, 1974, pp. 5-25.

Frazier offers a perspective different from that of Jones on the religion of the slaves and suggests that the origins of the Black church can be found in the "invisible church."

Osofsky, Gilbert, ed. Puttin' On Ole Massa. New York: Harper & Row, 1969.

Osofsky's Introduction offers useful insights into the significance of slave narratives in our understanding of slavery. The book consists of the narratives of Henry Bibb, William Wells Brown, and Solomon Northup.

Film: "Slavery and Slave Resistance"

This film examines some of the relationships between the master class and the enslaved class. While it reveals some of the hardships and sufferings of Blacks under slavery, it also reveals the resiliency of the human spirit, in spite of oppressive conditions, as Africans under slavery find ways to resist being dehumanized, even while remaining enslaved.

Jones. Blues People, Chapters 3 and 4.

In these two chapters, Jones examines the newly created Afro-American and the musics which give vocal expression to his consciousness of himself as a new person.

Suggested:

Levine, Lawrence. Black Culture and Black Consciousness. New York: Oxford University Press, 1977, pp. 30-55, 121-138, 191-220.

Walker, David. Appeal to the Slaves. Boston: Published by himself, 1829.

C. Learning Activities

1. Students will read Franklin and use the study questions listed in the Study Guide to guide them through the reading of the chapters.
2. Students will view the film "Slavery and Slave Resistance" in class.
3. Students will hear lectures which will summarize the required readings and incorporate the suggested readings.

D. Evaluation

Students will write a two page paper on what it means to be a slave, based upon their reading of the Introduction to Osofsky's Puttin' On Ole Massa, plus the narrative of one of the former slaves.

Students will also take a mid-term exam (cumulative).

Unit IV: The Nadir Experience: "In the Times of Trouble. . . "

A. Objectives: At the completion of this unit, students will be able to:

1. describe the quality of the freedom of the ex-slaves by indicating ways in which the freedmen were not free (a) economically, (b) politically, (c) legally and (d) socially, including violence and intimidation

2. compare and contrast three new musics--blues, gospel and jazz--which emerged during this period

3. list the differences between the social and educational philosophies of Booker T. Washington and W.E.B. DuBois

B. Instructional Resources

Franklin. From Slavery to Freedom, pp. 230-250, and Chapter 15.
Franklin examines the goals and failures of the Reconstruction period, and then moves to a discussion of the emergence and practice of "Jim Crow."

Southern, Eileen. The Music of Black Americans: A History. New York: W.W. Norton, 1971. pp. 376-384, 386-388, 397-404.
Southern examines jazz, gospel, blues, and spirituals in the light of the social contexts out of which these different forms of music emerged.

Discography:

Thomas Dorsey/Precious Lord. Columbia Records KG 32151.
Oftentimes referred to as the "Father of Gospel," Dorsey describes the circumstances which gave rise to his most famous composition.

B.B. King/Blues is King. BLL8s 6001.
Selections from this album reveal the philosophical outlooks of the "blues" singers, in contradistinction from the philosophical outlook of the Blacks who were enslaved.

Smithsonian Collection of Classic Jazz. (1973) Smithsonian Institution, Washington, D.C.
This collection includes the works of the great innovators of blues and jazz, including Lester Young, Charlie Parker, Bessie Smith, and Cecil Taylor.

Suggested:

Jones, Pearl Williams. "The Musical Quality of Black Religious Folk Ritual." Spirit, I, No. 1, 1977, pp. 21-30.

Brown, Sterling. "Old Lem." In Cavalcade: Negro American Writing from 1760 to the Present, p. 402. Edited by Arthur P. Davis and Saunders Redding. New York: Houghton Mifflin, 1971.

Redkey, Edwin. "Bishop Turner's African Dream." Journal of American History (September, 1967), pp. 271-290.

C. Learning Activities

1. Students will hear lectures summarizing the required readings and including selections from the suggested readings.
2. With the aid of a call chart, students will listen to a variety of musical forms which emerge during this period.
3. Students will write a one page position paper on the value (positive or negative) of the educational philosophy of Booker T. Washington between 1895 and 1915.

D. Evaluation

QUIZ # 3

Unit V: The Twentieth Century Black South: Strange Fruit

A. Objectives: At the completion of this unit, students will be able to:

1. list instances of racial discrimination experienced by Black people in the twentieth century South
2. summarize some of the means by which assimilation served to undermine the uniqueness and the integrity of the Black experience
3. discuss the Black Muslims as an alternative religion for Blacks who are disillusioned with Christianity
4. discuss the authenticity of a Black Christian theology

B. Instructional Resources

Required

Franklin. From Slavery to Freedom. pp. 331-343, Chapter 19, and chapter 25.

In these readings, Franklin discusses the experience of Black soldiers and their families during World War I and its immediate aftermath. Discussion then moves to the Civil Rights Movement, the Black Power Movement, and the creation of the black "underclass."

Hughes, Langston. "The Negro and the Racial Mountain." In Black Protest Thought in the Twentieth Century. Edited by August Meier and Elliot Rudwick.

Hughes argues for the uniqueness of the Black Experience and suggests that it is the duty of the Black artist to celebrate that uniqueness.

Film: "Nothing But a Man"

This film examines the relationship between a Black man and a Black woman and the ways by which their relationship is impacted by the realities of Southern society.

Discography:

The Best of Nina Simone/Nina Simone, "Mississippi, Goddam and Four Women."

These two songs are historiographical comments on the struggle of Black Americans for freedom and equality. The first song narrates the idealism of youths at the beginning of the Civil Rights Movement and traces the transformation of that idealism into a realism based on the practical experiences of those youths. The second song depicts certain types of Black women during different stages of the Afro-American experience.

Suggested:

Lincoln, C. Eric. "The Nation of Islam: An Alternative Expression of Black Religion." In The Black Church Since Frazier. New York: Schocken Books, 1974, pp. 153-168.

Cone, James Hal, "Black Theology and the Black Church: Where Do We Go From Here?" In Black Theology: A Documentary History, 1966-1979, pp. 350-363. Edited by Gayraud S. Wilmore and James Hal Cone. Maryknoll: Orbis Books, 1979.

Lester, Julius. Look Out, Whitey! Black Power's Gon' Get Your Moma. New York: Grove Press, 1969. Chapter 1.

C. Learning Activities

1. Students will read Franklin and use the study questions listed in the Study Guide to aid them through the required readings.
2. Students will discuss the assigned readings in the light of the lectures presented which summarize those readings.
3. Students will discuss in class the relationship between Duff and Josie in the film "Nothing But a Man". Discussion will be guided by study questions issued before the viewing of the film.
4. Students will debate in class whether the Black Christian Church has been an "opiate" or a tool for survival for Black Americans.

D. Evaluation

QUIZ #4

Final Examination

History 200. The Afro-American Experience

Morris College

Anna D. Reuben, Instructor

Fall Semester, 1982-1983

COURSE DESCRIPTION

History 200: The Afro-American Experience

This course is a survey of the history of Afro-Americans from the colonial period to the present with a brief introduction on the West African background.

Rationale and Goal

The course of American history has been critically affected by the presence of persons of African descent and particularly by the circumstance of that presence. Hence, no complete or valid understanding of American history is possible without basic knowledge of the facts and issues of the Afro-American experience. This course is intended to provide knowledge and understanding of the collective experience of persons of African descent in terms of their impact upon American history and in terms of their struggle for freedom and identity. The course will provide knowledge of individual and group contributions to the building of America and in the advancement of democracy in the United States. The student will become acquainted with the major themes and issues in the history in the Afro-American experience. The student will also become acquainted with the leading works of scholarship in the field of Afro-American scholarship.

COURSE REQUIREMENTS:

1. A textbook: Franklin, John Hope. From Slavery to Freedom: A History of Negro Americans. Fifth edition. New York: Alfred A. Knopf, Inc., 1980.

   A comprehensive work presenting the essential facts in the history of the "American Negro," from his ancient African beginnings to the present. The biblio-

graphical notes at the end of the book are especially helpful.
Note: The textbook is to be read in its entirety.

Study guide (optional): A Study Guide for From Slavery to Freedom by John Hope Franklin prepared by Edward F. Sweat.

2. Required readings for each topic are to be done in advance of the class period designated for the discussion of the topic.
3. Tests: Unit quizzes, midterm examination and final examination.

   Midterm examination: October 14, 1982

   Final examination : December 14, 1982, 8:00 A.M.

   A written quiz will be administered following the completion of each unit.
4. A short position paper for each unit, a total of five papers. Position papers must consist of at least two, well organized paragraphs and no more than two pages, typewritten and double-spaced. References for the paper are to be listed in correct bibliographic form. List at least four references.
5. An annotated bibliography of at least two articles from each of the journals listed below. Articles must be related to the topics in the course outline. At least forty per cent of the articles must be dated since January 1980. The annotated bibliography is due October 1, 1982.
   a. The Black Collegian
   b. The Black Enterprise

- c. *The Black Scholar*
- d. *The Crisis*
- e. *The Journal of Negro Education*
- f. *The Journal of Negro History*
- g. *The Negro History Bulletin*
- h. *Phylon*

6. A short research paper on a topic of your choice, approved by the instructor. Suggested length of paper: six to nine (6-9) pages, double-spaced. The research paper is due November 18, 1982.
7. Unit activities as stated in this syllabus.
8. Attendance: Regular attendance is required, in keeping with the policy stated in the College *catalog*.

COURSE EVALUATION AND FINAL GRADE

Criteria:

1. Satisfactory completion of all course requirements
2. Regular attendance

Grading: The final grade will be derived from the following:

Average grade from the five unit grades	30 points
Annotated bibliography	10 "
Midterm examination	15 "
Research paper	15 "
Final examination	30 "

Grading scale:

A = 90-100 points
B = 80-89 "
C = 70-79 "
D = 60-69 "
F below 60 "

Class Meeting

The class meets each Tuesday and Thursday for one hour and fifteen (15) minutes, 8:00-9:15 A.M., room number 15 Academic Hall.

COURSE UNITS

UNIT I. WHY AFRO-AMERICAN HISTORY?

Objectives

At the completion of this unit,

1. The student will be able to list at least three reasons for the study of Afro-American history.
2. The student will be able to list and explain the five steps in the methodology of the study of history as presented in the class lecture.
3. The student will be able to identify at least five (5) major themes or issues in the study of Afro-American history.

Topics

Topic 1 The Nature and Methodology of History, with attention to the study of Afro-American History

Required Readings:

Johnson, Henry. The Teaching of History. New York: The Macmillan Press, 1930. Chapter I.
The first chapter of this excellent and venerable work on the study and teaching of history sets forth the nature and methodology of history with clarity and enduring relevance.

Hornsby, Alton. The Black Almanac. Fourth edition. New York: Barron's Educational Series, 1977.
This reference work provides a chronological catalog of the significant events, individuals and groups in Afro-American history, as well as a select bibliography for major periods in that history. The "Introduction" provides a concise yet comprehensive overview of the history of Afro-Americans.
Read: "Introduction," pp. ix-xxix.

Topic 2 Major Themes, Issues and Resources in the Study of Afro-American History.

Required Reading:

Huggins, Nathan I., Kilson, Martin and Fox, Daniel. Key Issues in the Afro-American Experience. New York: Harcourt Brace Jovanovich, Inc. 1971. Vol. I and II.

An anthology of sharply focused essays on some of the pervasive issues in Afro-American history. An annotated bibliography at the end of each unit provides suggestions for further reading.

(Students are expected to browse through these two volumes to become acquainted with the topics included.)

Instructional Resources

Black Treasures. This filmstrip depicts the richness of resources or "treasures" to be found in major library collections on Afro-American history such as Moorland Collection at Howard University, the Schomburg Collection in New York, the Amistad Collection at Fisk University and others.

Activities

1. Students will provide statements on what they think are the objectives and value of the study of Afro-American history and what they expect to learn in the course.
2. Students will view and discuss the filmstrip Black Treasures.
3. Position paper: "The study of Afro-American history has value and significance for Afro-American students only." The student will defend a "pro" or "con" position according to guidelines stated under "Course Requirements" in this syllabus.

Schedule

August 31 - September 9, 1982 Two weeks

Evaluation

1. A short answer quiz, based on the unit objectives, will be administered.
2. Evaluation of the unit position paper.

UNIT II. AFRICANS IN AFRICA AND IN THE "NEW WORLD," 1492-1808

Objectives

At the completion of this unit,

1. The student will be able to identify ancient Ghana, Mali, Songhay and Dahomey by describing their political and cultural achievements. The student will be able to cite specific examples of the political and economic organization and power of these states which contradict the notion of Africa as a "dark continent."
2. The student will be able to describe various forms of political and social organization of the West African "way of life" prior to the coming of the Europeans.
3. The student will be able to compare the status and circumstances of persons of African descent in the three geographic areas of the English colonies: the Southern colonies, the Middle colonies, and the New England colonies with respect to the nature of work, freedom of movement and the extent of slavery.
4. The student will be able to trace the steps in the statutory recognition of slavery in the colonies of Virginia and Maryland in the period 1619-1663.

5. The student will be able to compare the policy of the Americans with that of the British regarding the use of black soldiers in the American "War for Independence."
6. The student will be able to summarize the provisions of the Federal constitution pertaining to "persons of color" to explain why each provision was adopted.
7. The student will be able to identify, from a given list of names of blacks of the period 1492 to 1808, at least two thirds of the names by citing specific facts about each.
8. The student will be able to interpret, in an essay quiz, the impact of the American Revolution upon the status of persons of African descent, listing at least three results or effects of the American Revolution.

Topics

Topic 1 The African Background

Required Readings:

Franklin, John Hope. From Slavery to Freedom: A History of Negro Americans. Fifth edition. New York: Alfred A. Knopf, Inc., 1980.
Read: Chapters I-III.

Achebe, Chinua. Things Fall Apart. New York: Fawcett Crest, 1969. Chapters One-Three.
A classic in modern African writing, Things Fall Apart is the first in a trilogy of novels depicting the impact of the "white man" upon the African way of life. A vivid and sensitive portrayal of African tribal life and customs in the pre-European period.

Bohannan, Paul and Phillip Curtin. Africa and Africans. Garden City, New York: The Natural History Press, 1971.
This book is a penetrating look at the African continent, its past, its people and their institutions by an anthropologist and a historian. It is an authoritative and accurate guide in understanding African culture and history.
Read: Chapters 1, 2 and 6.

Topic 2 The Black Population in Colonial America

Franklin, Op. Cit., Chapter V.

Frazier, E. Franklin. The Negro in the United States. Chapter 3.

Wood, Peter. Black Majority: Negroes in Colonial South Carolina from 1670 through the Stono Rebellion. New York: Chapters 1-3.

This is a thorough and scholarly study of the black population of colonial South Carolina and the impact of the pressure of this majority population on the mores, laws and economics of the minority population. Well written and interesting reading.

Topic 3 Persons of African Descent in the Period of the American Revolution

Franklin, Chapter VII.

Mullen, Robert W. Blacks in America's Wars. New York: Pathfinder Press, 1973, pp. 8-14.

This is a concise, easy to read account of the role and attitudes of blacks in America's wars. A useful overview on the subject.

Quarles, Benjamin. The Negro in the American Revolution. Chapel Hill: The University of North Carolina Press, 1961. Chapters 1 and 2.

This is a comprehensive and scholarly treatment of blacks in the period of the American Revolution. It is a good secondary reference for term papers.

Instructional Resources

1. Required readings as listed and recommended readings from the general bibliography.
2. Exhibit of African artifacts from Nigeria and slide program on contemporary Nigerian life (from the African collection of the instructor).
3. Filmstrip on "The Negro in the American Revolution".
4. Outline maps on the world, Africa, The United States.
5. Text summary sheets with study questions (Black History

Series: 4CA "The Black Experience" Milliken Publishing Company, St. Louis, Missouri).

Unit Activities

1. Map exercises on a) West African states of Ghana, Mali and Songhay, b) Atlantic slave trade routes, and English colonies in America.
2. Student reaction panels will critique the African artifacts exhibit, slide program and the filmstrip.
3. Student report on reading from Wood, Black Majority with a critical response from a "listening panel."
4. Position paper: "The history of the political states in West Africa prior to European penetration and colonization, and the nature of West African cultural life contradict the notion of Africa as a "dark continent."

Schedule

September 14 - September 30, 1982 Three weeks

Evaluation

1. A unit multiple choice/completion and short answer essay quiz based on unit objectives will be administered.
2. Student reaction and listening panels will be evaluated on the basis of the following criteria:
    a) Knowledge of the topic
    b) Relevance of the comments to the unit objectives
    c) Significance of questions or areas suggested for further thought or study
    d) Summarizing statement of synthesis

UNIT III. THE PECULIAR INSTITUTION: A PROBLEM IN AMERICAN HISTORY, 1808-1860

Objectives

At the completion of this unit,

1. The student will be able to recognize at least four of the leading scholars whose works have attempted to describe and interpret the American slavery experience, and to summarize and compare their interpretations in a well organized essay for the unit quiz.
2. The student will be able to construct an argument opposing the notion of the slave as docile, happy and child-like in his acceptance of slavery by listing and explaining at least four types of behavior which manifested protest or rebellion.
3. The student will be able to identify persons, black and white, who played a major role in the abolitionist movement and to analyze some of the ambiguities and contradictions in the thought and attitudes of northern white abolitionists regarding the status of persons of color in American society.
4. The student will be able to identify and interpret major events, persons and issues pertaining to free blacks before the Civil War.
5. The student will be able to analyze the development and activities of the Negro Convention Movement and the independent Black church as institutions in terms of the concepts of "abolitionism" and "liberation."

Topics

Topic 1 Slavery in the Antebellum South - Interpretations:
Historiography of Slavery
The Slave's Reaction to His Status
The Abolitionist Crusade

Topic 2 Free Blacks Before the Civil War: Status and Activities
The Negro Convention Movement
The Colonization Movement
The Independent Black Church

Required Readings:

Franklin, Chapters X, XI.

Frazier, E. Franklin. The Negro Church in America. Chapter 2. This study of the role of religion in the social organization of Negro life in the United States was done by one of America's most distinguished sociologists and original thinkers. This work questions the significance of African survivals in slave religious life.

Stampp, Kenneth M. The Peculiar Institution. New York: Alfred A Knopf, 1956. "Introduction."

This is a scholarly, revisionist history of slavery and a major work on the subject. It is highly readable and is fascinating in details and in interpretation.

Sterling, Philip and Logan, Rayford. Four Took Freedom. New York: Doubleday, 1967. Read entire book.

This is a brief and very easy to read account of four former slaves who became important race leaders: Harriet Tubman, Frederick Douglass, Robert Smalls and Blanche K. Bruce.

Woodson, Carter, G. The History of the Negro Church. Washington, D.C.: The Associated Publishers, 1921. Chapter IV.

This is a classic and pioneer study of the Negro church. A basic reference work.

Students must become acquainted with the works of the following writers on the topic of "slavery": Herbert Aptheker, Frederick Douglass, Stanley M. Elkins, Herbert Gutman, Ulrich B. Phillips,

Reuben

George P. Rawick, John W. Blassingame, and Richard C. Wade. See general bibliography for listings.

Instructional Resources

1. Required readings as listed for the unit and recommended readings from the general bibliography.
2. Recordings: Narratives on Free Blacks Before the Civil War and Frederick Douglass: Life and Times.
   A narrative of the lives and achievements of Prince Hall, Paul Cuffe, Benjamin Banneker and other free blacks of the early national period.
   A recording of the major events in the life of Frederick Douglass with excerpts from his writings and speeches.
3. Filmstrip: "Am I Not A Man and A Brother?"
   Presents the history of Afro-Americans from 1619 to the end of the Civil War. 112 frames.
4. References containing slave narratives.

Activities

1. Student report on Four Took Freedom, with listening panel.
2. Student reaction panel for filmstrip and recordings.
3. Students will work in groups to produce a chart listing outstanding black leaders in the following areas: 1) Abolitionism, 2) "Underground Railroad" 3) Negro Convention Movement, 4) Colonization Movement, and 5) The Independent Black Church Movement.
4. Student report on white Americans who gave leadership in opposition to slavery.

5. Students will become acquainted with the table game "The Black Experience in America."

Schedule

October 5 - October 28, 1982 Four weeks

Unit Evaluation

1. A unit multiple choice/completion test and short essay quiz.
2. Evaluation of student reports, panels, and charts.
3. Position paper: Policies and proposals affecting Free Blacks before the Civil War indicate that whites regarded the existence of a body of free blacks as a positive balance to the institution of slavery." Defend this statement "pro" or "con."

UNIT IV. THE STRUGGLE FOR FREEDOM AND CITIZENSHIP

Objectives

At the completion of this unit,

1. The student will be able to list the major events related to the controversy over slavery in the period 1850-1860 as presented in class lectures and discussions.
2. The student will be able to describe and interpret the role of blacks in the Civil War.
3. The student will be able to list and interpret the constitutional amendments affecting the status of persons formerly held as slaves in the United States.
4. The student will be able to describe the status and conditions of freed men in the South in the period 1890 to 1915.

5. The student will be able to trace the major events in the movement to eliminate blacks from the political process in the period 1877-1900.
6. The student will be able to identify and compare, in terms of immediate and long-range effectiveness, three major patterns of race survival and advancement strategy in response to the social and political conditions of black people in the period 1880-1915.
7. The student will be able to list significant achievements and contributions of black people and individuals in the period 1865-1900.

Topics

Topic 1 Sectional Strife, Civil War, and Reconstruction 1850-1877
- A Decade of Sectional Strife, 1850-1860
- Blacks in the Civil War
- Reconstruction and Its Aftermath

Topic 2 Patterns of Accommodation, 1877-1915
- Disfranchisement and "Jim Crow"
- Renewed Colonization Proposals
- The Age of Booker T. Washington

Topic 3 Black Achievements and Contributions in the Post Civil War Period
- Land Ownership and Family Stability
- Self-help and Mutual Aid Efforts
- Advancements in Education

Required Readings:

Franklin, Chapters XII-XVII.

DuBois, W.E.B. The Souls of Black Folk. New York: The New American Library, Inc. 1969. Chapter III, "Of Mr. Booker T. Washington and Others."

Reuben

This collection of essays on issues pertaining to the black man's struggle in America is a classic. Chapter III provides a penetrating and balanced critique of the ideas and policies of Booker T. Washington with regard to the education of black people.

Mullen, Blacks in America's Wars. Pp. 18-33.

Pike, James S. The Prostrate State. New York: Loring and Mussey, 1935. Chapter V.

This is a early, pro-Southern view of reconstruction in South Carolina. Nevertheless, it grudgingly acknowledges the earnestness of the endeavors and the achievements of Negro legislators in South Carolina reconstruction government.

DuBois, W.E.B. Black Reconstruction. New York: Harcourt Brace, 1935. Browse through Chapter X.

A controversial but fact-filled account of the reconstruction era and the roles played by blacks. Of special interest is the chapter on South Carolina. Compare with the account by James A. Pike.

Taylor, Arnold H. Travail and Triumph: Black Life and Culture in the South Since the Civil War. Westport, Connecticut: Greenwood Press, 1976.

This is a good reference book on a variety of topics pertaining to the historical circumstances of Southern Black life since the Civil War and to the evolution and functioning of the Southern Black community. Browse through the text, especially note the pictures.

Instructional Resources

1. Required readings for the unit and recommended readings from the general bibliography.
2. Part II: "Am I Not A Man and A Brother?"

Activities

1. Student class reports with "listening panels" on the following topics:
   a. The Role of Blacks in the Civil War
   b. The status and condition of freed men in the South, 1890-1910

c. Policies and Measures Used to Disfranchise Blacks

d. Negro Advancements in Education, 1865-1900

2. Position paper: "Plessy V. Ferguson, 1896, provided a pragmatic answer to the question: What shall we do with the Negro?" Support "pro" or "con."

Schedule

November 2 - November 18, 1982 Three weeks

Evaluation

1. A unit multiple choice/completion and short essay test, based on unit objectives.
2. Evaluation of the unit position paper.

UNIT V. "THE COLOR-LINE:" THE PROBLEM OF THE TWENTIETH CENTURY

Objectives

At the completion of this unit,

1. The student will be able to identify and compare in terms of immediate and long-range effectiveness three major strategies for race equality and liberation as presented in class lectures and discussions.
2. The student will be able to select and compare poetry of the "Harlem Renaissance" period and the "New poetry" of the 1960's as vehicles of protest against racial injustice.
3. The student will be able to distinguish between the concepts of the "Negro church" and the "Black church" and evaluate the role of each in terms of the achievement of racial equality and justice.

4. The student will be able to list and identify at least ten (10) black male and ten (10) black female nationally known achievers and/or race leaders of twentieth century America.
5. The students will be able to interpret in an essay the concept of "one ever feels his twoness" as expressed in The Souls of Black Folk, and to write a one page position paper on the topic: "The Dualism of being an American and being Black in a value to be preserved rather than eliminated."

Topics

Topic 1 Black Protest and Black Revolution
- Black militancy, 1900-1920
- Marcus Garvey's "Back to Africa" Crusade
- World War II and Black Discontent
- The Civil Rights Revolution of the 1960's

Topic 2 Black Achievements and Contributions in the Twentieth Century
- The "Harlem Renaissance"
- Achievements of the Black Church
- Black Women Leaders in the Twentieth Century
- Educational Advancements

Topic 3 The New Reconstruction, 1970-Present
- Status of Afro-Americans in 1970-1982
- New Strategies for Racial Advancement
- New Political Programs and Tactics
  - The Church and Economic Advancement
  - New Political Programs and Tactics
  - The Role of Education
- The Souls of Black Folk: Then and Now, the Future?

Required Readings:

Franklin, Chapters XVIII-XXV.

DuBois, The Souls of Black Folk, Chapter 1

Carter, Harold A. and Walker, Wyatt T. and Jones, William A. The Black Church Looks at The Bicentennial: A Minority Report. Elgin, Illinois: Progressive National Baptist Publishing House, 1976.

This book was written to provide a black perspective in observance of the bicentennial anniversary of the birth of the American nation. It provides a brief history of the black church in America and its role in the black community and sets forth the contemporary issues and Christianity in the United States today.

Read: Part I, Chapter 2, and Part II, Chapter I.

King, Martin Luther, Jr. Stride Toward Freedom: The Montgomery Story. New York: Harper and Row, Publishers, 1958.

This is the story of the Montgomery movement, the first successful large-scale application of non-violent resistance to an American situation. An eloquent account of the drama of a phase of the Civil Rights movement of the 1960's.

Mullen, Blacks in America's Wars, pp. 44-86.

Huggins, Kilson and Fox. Key Issues in the Afro-American Experience, Vol. II. Edwin S. Redkey, "The Flowering of Black Nationalism: Henry McNeal Turner and Marcus Garvey," pp. 107-124.

Instructional Resources

1. Required readings for the unit and recommended reading readings from the general bibliography.
2. Filmstrips: "The Negro Faces the 20th Century." "The Negro Fights for the Four Freedoms," and "The Threshold of Equality" - The McGraw-Hill Filmstrip Series, New York.
3. Reprints of speeches and documents for class presentations by students.

Activities

1. Student reaction panels for filmstrip viewings and reports.
2. Student presentations in class: reading of excerpts of speeches and documents:

a.	"Up, You Mighty Race"	Marcus Garvey
b.	"My Last Will and Testament"	Mary McLeod Bethune
c.	"Separation or Integration"	Malcolm X
d.	"I Have a Dream"	Martin Luther King, Jr.
e.	"The Black Church Faces the Future"	William A. Jones
f.	"The Power in the Black Church"	C. Eric Lincoln

3. Position paper: Desegregation and the end of legal "Jim Crow" have not contributed to the economic and educational well-being of the masses of Black Americans, but have created new inequities and problems." Defend "pro" or "con."

4. Poetry readings from Harlem Renaissance and New Poets.

Schedule

November 23 - December 14, 1982 Three weeks

Evaluation

1. Unit multiple choice/completion test.

2. Unit position paper.

3. Evaluation of student class presentations and panel reports.

History 307. Southern Black Culture
University of Tennessee at Chattanooga
Dr. Russell J. Linnemann, Instructor
Spring Semester, 1983

Linnemann

Southern Black Culture

Course Description and Rationale

Southern Black culture is a course designed to acquaint the students with a very rich aspect of this nation's cultural heritage. The experience of southern Black Americans is unique. Their culture was profoundly shaped by historical events as people of color were transported to the South to work as slaves in a rural environment abruptly isolated from their homeland and denied full participation in a southern white culture which surrounded them.

What emanated from these circumstances was the development of a highly sophisticated pattern of cultural adaptations which enabled southern Black people not just to survive in an extremely hostile milieu but to carve out a new identity along with a distinct set of values which has had a great impact on this country as a whole. Although influenced by an African heritage and a white culture with which they were compelled to be inextricably related, the culture which emerged was not a pale reflection of its influences but a dynamic creative response which has had an impact on all of America.

This course is designed to examine southern Black culture from an historical perspective, beginning in 1619 with the first arrival of Black people to these shores and continuing to the present. While the essential approach will be historical, careful attention will also be paid to southern Black literature, folklore, music, and religion in an effort to portray both the depth and complexity of the culture at hand. Although there are often areas of congruence, the differences between northern and southern Black culture will also be subject to scrutiny.

To be done properly, a course in southern Black culture must inevitably be syncretic and interdisciplinary in nature. The insights of other disciplines will be brought to bear as the student examines the intricate tapastry of southern Black culture but the primary focus of the course will be historical. Such a course will show not only the uniqueness of southern Black culture but also its impact on other American cultures thus putting into perspective its influence in giving the United States the special cultural flavor that it has. By developing a greater appreciation for and understanding of southern Black culture in an historical context, students will be able to acquire a clearer knowledge about and a deeper appreciation for the complex society in which they live.

One Semester

Three Hours Credit

Course Objectives

The general objectives of Southern Black Culture are:

1. To recognize the historical antecedents of southern Black culture.
2. To understand the nature of the American South.
3. To provide opportunities for the student to develop an historical sense of southern Black culture.
4. To develop the skill for reading historical material critically.
5. To enable the student to know what makes southern Black culture unique.
6. To enable the student to achieve a heightened sense of cultural awareness by examining themes expressed in literature,

7. To enable the student to know the nature of the southern Black religious experience.
8. To discuss the origin of southern Black music, particularly spirituals, blues, jazz, and gospel.
9. To enable the student to compare different forms of southern Black culture.
10. To describe the cultural activities of southern Black people and show the historical and sociological factors which influenced these developments.
11. To compare and contrast various aspects of the southern Black experience with the historical and cultural traditions of other groups in the United States.

Annotated list of course texts

1. Simpkins, Francis B. and Roland, C.P. A History of the South. New York: Alfred A. Knopf, 1971.

   An excellent overview of the history of the American South with a strong emphasis on cultural, intellectual, and political developments.

2. Taylor, Arnold H. Travail and Triumph: Black Life and Culture in the South Since the Civil War. Westport, Ct.: Greenwood Press, 1976.

   A classic work which deals with reconstruction, the position of Blacks in the American economy, Black institutions, Black cultural expression, and the civil rights movement.

3. Southern, Eileen. The Music of Black Americans. New York: W.W. Norton, 1972.

   The standard work which gives a thorough overview of Black music.

4. Frazier, E. Franklin and Lincoln, C. Eric. The Negro Church in America and The Black Church Since Frazier. New York: Schocken Books, 1974.

   Frazier gives a masterful sociological examination of the church as an institution while Lincoln examines Islam and the impact of the freedom movement on the church.

5. Walker, Alice. The Third Life of Grange Copeland. New York: Harcourt, Brace, and Jovanovich, 1970.
   A major modern novel which deals with the transmission of values from generation to generation and the response to both urban and rural environments.

6. Moody, Anne. Coming of Age in Mississippi. New York: Dial, 1968.
   Revealing and penetrating autobiography of a Black woman who came of age in the midst of the civil rights movement.

7. Wright, Richard. Uncle Tom's Children. New York: Harper and Brothers, 1938.
   A major collection of short stories by a seminal writer which reveals much about Southern values and attitudes, both Black and white.

8. Woodson, Carter G. The Negro Church. Washington: Associated Publishers, 1921.
   The classical study of the history of the Negro church from slavery to freedom.

Module I (Four Weeks) January 4 - January 29

Southern Black Culture 1619-1865

Objectives

1. To understand the institution of slavery and its implications.
2. To identify African cultural carry-overs into the Afro-American experience.
3. To know the nature of the antebellum South looking at points of diversity between white and Black culture.
4. To trace the origins, nature, and immediate consequences of the civil war.
5. To understand the origin and nature of the Black church in the South.
6. To trace the development of Black music in the South with attention paid to African antecedents.

Resources

1. Simpkins and Roland, A History of the South. pp. 3-241.
2. Woodson, Carter G. The Negro Church.
3. Southern, Eileen, The Music of Black Americans (Part I and II).
4. Roots of Black Music in America (Record) Folkways 2694.
5. The American Slave Song: Its Roots and American Development (Record) Research Productions, Inc.

Activities

1. Students will do all the required reading.
2. Students will attend all lectures.
3. Students will listen to:

a.	Folkways 2694, Side 1, Band 3	Gambia-Kendal
	Side 1, Band 6	New Orleans Street Drumming
b.	Research Productions, Inc.	
	Side 2, Band 2	Early Slave Music in America
	Side 5, Band 1	Ring shouts, minstrels and cake-walks
	Side 6, Band 3	Street cries and work songs

Evaluation

Students will be expected to complete successfully a seventy-five minute essay examination in which they will be asked to discuss selected issues treated in the lectures, listening, and reading.

Module II (Four Weeks) February 2 - February 26.

Southern Black Culture 1865-1945

Objectives

1. To know reconstruction and the triumph of Jim Crow in the South.
2. To understand the impact of the first half of the twentieth century on the South and to discuss its implications for Southern Black people.

3. To know Southern Black social, family, and economic institutions.
4. To trace trends and developments in Southern Black literature.
5. To trace the role and nature of the Black church in the South.
6. To understand the development of Southern Black music with emphasis on jazz and blues.

Resources

1. Simpkins and Roland, A History of the South, pp. 241-572.
2. Taylor, Arnold H., Travail and Triumph, pp. 1-203.
3. Southern, Eileen, The Music of Black Americans (Part III and IV).
4. Wright, Richard, Uncle Tom's Children.
5. Selected recordings of country blues and jazz.
6. Selected recordings of spiritual and gospel music.

Activities

1. Students will complete all the required reading.
2. Students will attend all lectures.
3. Students will begin a research paper on a topic worked out in consultation with instructor.
4. Students will listen to selected country blues by
    - Leadbelly
    - Sonny Terry
    - Brownie McGhee
    - Bill Broonzy
    - Robert Johnson
    - Mance Lipscomb
5. Students will listen to selected jazz by
    - Duke Ellington
    - Louis Armstrong
    - Count Basie
    - Earl Hines
6. Students will listen to selected spiritual and gospel music by the Fisk choir and Marian Anderson.

Evaluation

Students will be expected to complete successfully a seventy-five minute essay examination in which they will be asked to discuss selected issues treated in the lectures, listening, and reading.

Module III (Seven Weeks) March 1-April 16.

Southern Black Culture 1945-1982

Objectives

1. To trace the growth of the civil rights movement.
2. To understand the impact of the civil rights movement on people and cultures, both white and Black.
3. To know the nature of contemporary Southern Black culture.
4. To understand the changing nature of Southern Black literature.
5. To know the altered role of the Black church in the South.
6. To trace recent trends and developments in modern Southern Black music.

Resources

1. Simpkins and Roland. A History of the South, pp. 572-650.
2. Taylor, Arnold H. Travail and Triumph, pp. 203-260.
3. Walker, Alice. The Third Life of Grange Copeland.
4. Moody, Anne. Coming of Age in Mississippi.
5. Frazier, E. Franklin and Lincoln, C. Eric. The Negro Church in America and The Black Church Since Frazier.
6. Selected urban blues, gospel, and rhythm and blues.

Activities

1. Students will complete all the required reading.
2. Students will attend all the lectures.

3. Students will complete their research papers.

4. Students will listen to selected urban blues which will include
    - B.B. King
    - Muddy Waters
    - Bobby Blue Bland
    - Albert King

5. Students will listen to selected gospel music which will include
    - The Dixie Hummingbirds
    - The Five Blind Boys from Alabama
    - Sister Rosetta Tharpe
    - Clara Ward

6. Students will listen to selected rhythm and blues which will include
    - Ray Charles
    - Little Richard
    - James Brown
    - Chuck Berry

Evaluation

Students will be expected to complete successfully a two hour comprehensive final examination in which they will be asked to discuss selected issues treated in the lectures, listening, and reading.

Student evaluation for course

Assignments for the course will be weighted as follows:

First exam	20%
Second exam	20%
Research paper	20%
Fianl exam	40%

Supplementary Reading

Bell, Bernard. The Folk Roots of Contemporary Afro-American Poetry. Detroit: Broadside Press, 1974.

Bennett, Lerone, Jr. What Manner of Man: A Biography of Martin Luther King, Jr. Chicago: Johsnon Publishing Company, 1968.

Berendt, Joachim. The Jazz Book. New York: Lawrence Hill and Company, 1975.

Bullock, Henry Allen. A History of Negro Education in the South. Cambridge: Harvard University Press, 1967.

Dougherty, Mollie. Becoming a Woman in Rural Black Culture. New York: Holt, Rinehart, and Winston, 1978.

Dundes, Allan, ed. Mother Wit From the Laughing Barrel. Englewood Cliffs, N.J.: Prentice-Hall, 1973.

Franklin, John Hope. From Slavery to Freedom, 5th ed. New York: Alfred A. Knopf, 1980.

Fry, Gladys-Marie. Night Riders in Black Folk History. Knoxville: University of Tennessee Press, 1975.

Harlan, Louis. Booker T. Washington: The Making of a Negro Leader. New York: Oxford University Press, 1972.

Heilbut, Tony. The Gospel Sound. New York: Simon and Schuster, 1971.

Henderson, Stephen. Understanding the New Black Poetry. New York: William Morrow, 1973.

Herskovitz, Melville J. The Myth of the Negro Past. Boston: Beacon Press, 1958.

Holt, Rackham. Mary McCleod Bethune: A Biography. Garden City: Doubleday, 1964.

Hurston, Zora Neale. Mules and Men. Philadelphia: J.B. Lippincott, 1935.

Johnson, James W. God's Trombones. New York: Viking Press, 1927.

Jones, Leroi. Blues People. New York: Morrow Press, 1963.

Keil, Charles. Urban Blues. Chicago: University of Chicago Press, 1966.

King, Martin Luther, Jr. Why We Can't Wait. New York: Signet, 1964.

Levine. Lawrence. Black Culture and the Black Consciousness. New York: Oxford University Press, 1977.

Lincoln, C. Eric, ed. The Black Experience in Religion. Garden City: Anchor Books, 1974.

________. The Black Muslims in America. Boston: Beacon Press, 1973.

Mays, Benjamin E. The Negro's God. New York: Atheneum, 1968.

Smitherman, Geneva. Talkin and Testifyin. Boston: Houghton Mifflin, 1977.

Terrence, Ridgely. The Story of John Hope. New York: Macmillan, 1948.

Washington, Joseph R., Jr. Black Religion. Boston: Beacon Press, 1964.

________. Black Sects and Cults. Garden City: Doubleday, 1972.

Work, John W. Folk Songs of the American Negro. Nashville: Abingdon Press, 1915.

History 390. The Role and Perception of Southern Black Colleges

Talladega College
Charles J. Heglar, Instructor
Spring Semester, 1982-1983

Course Description

The course is designed to show the institutional role of Southern black colleges. It will also attempt to show that the black perception of what that role should be was not unanimous; nor was the perception of the concrete accomplishments or the actual institutional role synonymous with the role officially stated by the colleges. The course will acquaint the students with: 1) the historical development of black colleges; 2) the major types of curricula at black colleges; 3) various perceptions of what the colleges were actually doing, and; 4) some speculations on the future role of these colleges.

Course Procedure

The course will begin with a historical survey of Southern black colleges to acquaint students with the origins and growth of these institutions in their social and historical settings. The course will then examine the various curricula and the various sources of financing for black colleges. Next, the course will move to more specific examinations of black educational ideas and perceptions of black colleges through an examination of selected autobiographies, novels, and essays. Throughout this phase the format will be lecture-discussion. (Discussion - 10% of Final Grade.)

The second phase of the course will consist of directed research, focusing on the historical development of Talladega College, which will make extensive use of the college archives. Each student will be assigned a specific aspect of Talladega College (such as: financing, curriculum, faculty, administration, student body, campus life) to research in historical context and to relate to the materials discussed in the first phase of the course. The second phase of the course will center on research methods and the research findings of the students. The research will culminate with a major paper (20 pages) for the course.

Course Unit Structure

UNIT I: THE BLACK COLLEGE (Sessions 1-6)

This unit is designed to introduce the student to information about the conditions pre-existing black colleges, about the use and development of black colleges, about the sources of financial aid to these colleges, and about the evolution of these colleges from the late nineteenth century to the present.

Unit Objectives

At the end of this unit, students will be able to:

1. analyze the key issues in the industrial education versus liberal arts education debate;
2. trace the reasons for the drive for black faculty and administrators in the black colleges;
3. compare student involvement in the Civil Rights Movement with earlier student activism, e.g., student rebellions in the 1920s.

Readings

Bullock, Henry A. A History of Negro Education in the South, from 1619 to the Present. Cambridge, Mass.: Harvard University Press, 1967.

A comprehensive survey of black education, especially higher education with emphasis on segregation and integration. While it is flawed, it is the best survey available.

DuBois, W. E. B. The Souls of Black Folk in Three Negro Classics. New York: Avon Books, 1965.

This work contains DuBois' essays on the condition of the South at the turn of the century and his insightful critique of Booker Washington and industrial education.

Washington, Booker T. Up From Slavery in Three Negro Classics. New York: Avon Books, 1965.

Washington gives this autobiography structure and meaning with his much publicized and debated concept of industrial education for Negroes.

Unit Evaluation

Students will take an essay examination on the material covered. (Exam - 10% of Final Grade.)

UNIT II: THE AUTOBIOGRAPHICAL PERSPECTIVE (Sessions 7-11)

This unit is designed to give the student a more personal perspective on black colleges through the use of autobiographies of blacks who attended these colleges as students and/or served as faculty members and administrators.

Unit Objectives

At the end of this unit students will be able to:

1. place these autobiographies within the framework of Unit I;
2. analyze the rationales for attending and serving at black colleges;
3. analyze autobiography as a historical source;
4. analyze differences in autobiographical perspective.

Readings

DuBois, W. E. B. The Dusk of Dawn. New York: Shacken Books, 1940; reprinted 1971.

One of three autobiographies by DuBois, it contains information on DuBois as a student at Fisk and Harvard, as a faculty member at Atlanta University, and some of his reflections on black education and educators.

Johnson, James Weldon. Along This Way. New York: The Viking Press, 1933; reissued 1968.

Johnson attended Atlanta University at both the high school and college levels. He postulates that his college background prepared him for his multifaceted career.

Moody, Anne. Coming of Age in Mississippi. New York: Dell Publishing Co., 1968.

Moody speaks of her life at two Mississippi colleges and of her civil rights activities during her college days.

Washington, Booker T. Up From Slavery in Three Negro Classics. New York: Avon Books, 1965.

Washington gives this autobiography structure and meaning with his much publicized and debated concept of industrial education for Negroes.

Unit Evaluation

Students will take an essay examination on the material covered. (Exam - 10% of Final Grade.)

UNIT III: THE FICTIONAL PERSPECTIVE (Sessions 12-16)

This unit will focus on fictional descriptions of black colleges by black writers who frequently attended institutions similar to those described in Unit II.

Unit Objectives

At the end of this unit students will be able to:

1. analyze literature as a historical source;
2. relate the literature to materials covered in Units I and II.

Readings

Ellison, Ralph. Invisible Man. New York: Random House, 1952.
An important segment of this novel examines a school much like Tuskegee and a man much like Booker T. Washington.

Killens, John O. Sippi. New York: Trident Press, 1967.
Killens' novel focuses on a young black in the era of the Civil Rights Movement.

Walker, Alice. Meridian. New York: Washington Square Press, 1976.
A fictional account of a black woman who attends a black college and who comes to dedicate herself to black people.

Unit Evaluation

Students will be required to write a minor paper (5 pages) which places one of the novels within the historical framework provided in Unit I. (Paper - 10% of Final Grade.)

UNIT IV: TALLADEGA COLLEGE AND THE BLACK COLLEGE TRADITION (Sessions 17-27)

This unit will relate Units I through III to Talladega College specifically. The college structure will be divided into component parts for research topics. Research methods will also be discussed.

Unit Objectives

At the end of this unit students will be able to:

1. relate Talladega College to other Southern black colleges;
2. analyze a specific component of the college;
3. do primary research in the archives;
4. formulate a major paper based on primary research.

Unit Activities

Beginning with Session 18, students will:

1. rotate in leading discussions on their research findings and methods (three students per session);
2. prepare a preliminary bibliography by Session 20;

3. complete a draft of their major paper with bibliography by Session 23;
4. have completed paper by Session 25.

Unit Evaluation

Students will be required to write a major paper (20 pages) based on their research into a component of Talladega College. (Paper - 50% of Final Grade.)

UNIT V: THE FUTURE OF BLACK COLLEGES (Sessions 28-30)

Based on the work done in Units I through IV, the class will speculate on the future need for and role of black colleges.

Unit Objectives

At the end of this unit students will be able to:

1. speculate intelligently on the basis of a historical continuation;
2. recognize the impact of changing conditions on educational institutions.

Readings

Willie, Charles V. The Ivory and Ebony Towers: Race Relations and Higher Education. Lexington, Mass.: D. C. Heath, 1981.
Willie argues that black colleges have a future in the era of integration by allowing blacks to experience majority control and allowing whites to experience minority status.

Unit Evaluation

Students will be tested on this material in a comprehensive final exam. (Final Exam - 10% of Final Grade.)

Supplementary Bibliography

Bond, Horace Mann. The Education of the Negro in the American Social Order. New York: Octagon Books, 1934; reprinted 1966.

DuBois, W. E. B. The College Bred Negro American. Atlanta: Atlanta University Press, 1900.

________. The Education of Black People: Ten Critiques 1906-1960. Amherst: University of Massachusetts Press, 1973.

Holmes, Dwight O. W. The Evolution of the Negro College. College Park, Maryland: McGrath Publishing Co., 1934.

Jones, Edward A. A Candle in the Dark: A History of Morehouse College. Valley Forge, Pa.: Judson Press, 1967.

Logan, Rayford W. Howard University 1867-1967. New York: New York University Press, 1969.

Miller, Kelly, ed. From Servitude to Service. Boston: American Unitarian Association, 1905.

Noble, Jeanne L. The Negro Woman in College Education. New York: Columbia University Press, 1956.

Thompson, Daniel C. Private Black Colleges at the Crossroads. Westport, Conn.: Greenwood Press, Inc., 1973.

History 1116. Survey of Afro-American History

Meridian Junior College

George E. Mangrum

Fall Semester, 1982-83

Mangrum

Course Title: History 1116. Survey of Afro-American History

Textbook:
Franklin, John Hope. From Slavery to Freedom: A History of Negro Americans. 5th ed. New York: Alfred A. Knopf, 1980.

Course Description:

This course in Afro-American History will be taught as a survey course designed to explore the background, development, and existence of the Afro-American experience. Students will initially be acquainted with the existence of several well developed Empire-States of West Africa (Ghana, Mali, and Songhay) from their earliest existence through their tragic decline. The coming of European exploration into the area of West Africa and the subsequent decline of these highly advanced states poses a number of significant questions. Of great importance is how did the Europeans establish such a degree of dominance over these states that resulted in the transatlantic slave trade and the institution of chattel slavery.

Special attention will be given to the Afro-American experience in terms of Black participation and contributions to the political, economic, religious, social, cultural, musical and intellectual development of American Civilization. A distinct feature of this course will be to focus on the above stated influences with regard to Southern Black life and history. Finally, attention will be given to the Black American's relationship with other American minorities who have suffered similar kinds of oppression.

UNIT I

West African Societies, Early European Exploration of West Africa and the African Slave Trade.

Unit objectives:

1. Upon completion of this unit the student will be able to demonstrate an understanding of the political, economic, and social development of the West African empire-states of Ghana, Mali and Songhay.
2. Upon completion of this unit the student will be able to demonstrate an understanding of the motives underlying European involvement in West Africa.
3. Upon completion of this unit the student will be able to demonstrate an understanding of the nature and evils of the African slave trade.

Sub-objectives:

1. Upon completion of this unit the student will be able to accurately identify the specific contribution made by Ghana, Mali and Songhay toward their development into advanced empire-states.
2. Upon completion of this unit the student will be able to describe precisely, factors in the life-style of West African people that will dispel the myth that they lived in savagery.
3. Upon completion of this unit the student will be able to identify those European countries involved in West African exploration.
4. Upon completion of this unit the student will be able to demonstrate an understanding of the exploitive nature of the Europeans and their impact on the African Slave Trade.
5. Upon completion of this unit the student will be able to recognize various evils of the slave trade in Africa and along the route of the Middle Passage.

Unit bibliography

Franklin, John Hope. From Slavery to Freedom. 5th ed. New York: Alfred A. Knopf, 1974.

A comprehensive study of revolutionary changes that have occurred in the black struggle for equality in recent years.

Pope-Hennessey, James. The Sins of the Fathers. New York: Alfred Knopf, Inc., 1968.

A provocative account of the sins committed during the African Slave Trade.

Davidson, Basil. African Kingdoms. New York: Time, Inc., 1966.

This study highlights the development and existence of various African civilizations.

Quarles, Benjamin. The Negro in the Making of America. New York: Collier Books, 1964.

A study of the crucial happenings in today's black rights struggle, and the three-century history of the Negro's critical role in American life.

Diop, Cheikh Anta. The Origins of African Civilization: Myth or Reality. Westport: Lawrence Hill & Company, 1974.

A controversial and well documented study of the African influence on civilization.

Woodson, Carter G. African Background Outlined. Washington, D.C.: 1936.

Contains a mine of information on the early Negro states.

Unit Activities

Weeks 1, 2, & 3

1. Overview Lecture
2. Goals and objectives of Unit I
3. Specific lectures on unit content
4. Sound filmstrip presentation on African art, music and lifestyle.
5. One hour, 50 question objective test on Unit I to be administered at the conclusion of this unit.

Evaluation Plan will be found at the end of this syllabus.

Unit II

West Indies

Unit Objectives:

1. Upon completion of this unit the student will be able to demonstrate an awareness of the condition of plantation life for Black Africans in the West Indies.

Sub-objectives:

1. Upon completion of this unit the student will be able to identify various factors involved in the "seasoning" process that West Indies Blacks encountered.

2. Upon completion of this unit the student will be able to demonstrate an awareness of the revolts that occurred in the West Indies and factors that led to a decline of slavery in the region.

Unit bibliography

Herring, Herbert C. A History of Latin America from the Beginning to the Present. New York, 1961.
A comprehensive study of areas in which Blacks were first brought to in the Americas.

Ragatz, Lowell J. Fall of the Planter Class in the British Caribbean. New York, 1928.
One of the most distinguished works in the economic history of the Caribbean.

James, C. L. R. The Black Jacobins: Toussaint Louverture and the Santo Domingo Revolution. New York, 1938.
A treatment of the problems of slavery in the Santo Domingo revolution.

Unit Activities

Week 4.

1. Overview Lecture

2. Goals and Objectives of Unit II

3. Lectures on content

4. As a mid-term assignment students will read a book of at least 200 pages and submit a 2-4 page typed book review.

Unit III

The Colonial Period and Revolutionary War

Unit Objective:

1. Upon completion of this unit the student will be able to demonstrate an understanding of the role of the Black American during the colonial and revolutionary periods in North America.

Sub-Objectives:

1. Upon completion of this unit the student will be able to demonstrate an awareness of the reasons for the institutionalization of slavery in North America.

2. Upon completion of this unit the student will be able to identify steps taken by Blacks in opposition to slavery.

3. Upon completion of this unit the student will be able to demonstrate an understanding of the role played by Blacks during the American Revolution.

Unit bibliography

Jordan, Winthrop. White Over Black: American Attitudes Toward the Negro, 1550-1812. Chapel Hill, 1968.
An invaluable work on the origins of racial attitudes of Whites vis-a-vis Black Americans.

Mullin, Gerald W. Flight and Rebellion: Slave Resistance in Eighteenth Century Virginia. New York, 1977.
A study that furnishes valuable information on slave resistance.

Quarles, Benjamin. The Negro in the American Revolution. Chapel Hill, 1961.
An outstanding work covering the period of the American Revolution.

Unit Activities

Weeks 5, 6

1. Overview Lecture
2. Goals and Objectives of Unit III
3. Lectures on content
4. One hour, 50-question objective test on Units II and III will be administered at the conclusion of this unit.

Unit IV

The Pros and Cons of Slavery

Unit Objectives:

1. Upon completion of this unit the student will be able to demonstrate an awareness of the arguments for and against the institution of slavery in America.

Sub-objectives:

1. Upon completion of this unit the student will be able to demonstrate an understanding of the slave revolts of Prosser, Vesey, Turner, and Cinque.
2. Upon completion of this unit the student will be able to identify the major proponents for and the opponents against the institution of slavery.
3. Upon completion of this unit the student will be able to demonstrate an awareness of the role played by the likes of Harriet Tubman, William and Ellen Craft, and Henry "Box" Brown toward freedom.

Unit bibliography

Stampp, Kenneth. The Peculiar Institution. New York, 1956.
An exhaustive study of slavery that takes sharp issue with several other scholars.

Dumond, Dwight L. Antislavery: The Crusade for Freedom in America. Ann Arbor, 1961.
A work of excellent quality that deals with abolitionism.

Filler, Louis. The Crusade Against Slavery, 1830-1860. New York, 1960.
One of the many excellent works on the abolitionist movement.

Quarles, Benjamin. Black Abolitionists. New York, 1969.
A significant study of those who were on the front line in the crusade against slavery.

Blassingame, John W. The Slave Community: Plantation Life in the Antebellum South. New York: Oxford University Press, 1972.
An entirely new approach, that of providing an account of the slave experience from the perspective of the slave.

Aptheker, Herbert. American Negro Slave Revolts. New York: Grove Press, 1943.
An excellent work that has been called "a masterpiece" for its treatment of Negro history, the nature of slavery and the character of abolitionism.

Unit Activities

Week 7 and 8

1. Overview Lecture
2. Goals and objectives of Unit IV
3. Lectures on content
4. Filmstrips: "Slavery in America" and "The Abolitionist Movement"
5. A 33-question test on Unit IV

Unit V

The Civil War, Freedom and the Decades of Disappointment

Unit Objectives:

1. Upon completion of this unit the student will be able to demonstrate an understanding of the causes of the Civil War and the role Blacks played in their attainment of freedom.
2. Upon completion of this unit the student will be able to describe the role played by Blacks during the Reconstruction era and how freedom was lost by 1900.

Sub-objectives:

1. Upon completion of this unit the student will be able to demonstrate an awareness of the response of Blacks to the Civil War.
2. Upon completion of this unit the student will be able to identify national policy regarding the Black Man's participation as a soldier and the subsequent reversal of that policy.

3. Upon completion of this unit the student will be able to demonstrate an understanding of the reason behind the issuance of the Emancipation Proclamation.

4. Upon completion of this unit the student will be able to demonstrate an awareness of the political role played by Blacks during the Reconstruction period.

5. Upon completion of this unit the student will be able to demonstrate an understanding of the factors involved in the disenfranchisement of Blacks in the late 19th century.

Unit bibliography

Franklin, John Hope. The Emancipation Proclamation. New York, 1963.
The problem of emancipation is covered.

Franklin, John Hope. Reconstruction After the Civil War. Chicago, 1962.
A well written revisionist approach and interpretation of this period.

Quarles, Benjamin. The Negro in the Civil War. Boston, 1953.
A general but outstanding treatment of the Negro soldier.

Bennett, Lerone, Jr. Black Power, U.S.A., The Human Side of Reconstruction, 1867-1877. Chicago, 1967.
A well written revisionist approach and interpretation of the Reconstruction Era.

Logan, Rayford W. The Betrayal of the Negro. New York, 1968.
A scholarly account of freedom denied.

Unit Activities

Weeks 8, 9 and 10

1. Overview Lecture
2. Goals and objectives to Unit V
3. Lectures on Content
4. Film: "Black History: Lost, Stolen or Strayed"
5. A 50-question objective test on Unit V

Unit VI

The Washington-DuBois Controversy

Unit Objective:

1. Upon completion of this unit the student will be able to demonstrate an understanding of the contrasting philosophical views of Booker T. Washington and W.E.B. DuBois.

Sub-objectives:

1. Upon completion of this unit the student will be able to identify Washington's economic, political, and educational objectives to enhance the condition of Black Americans.
2. Upon completion of this unit the student will be able to demonstrate an awareness of the impact of Booker T. Washington's Atlanta Compromise address.
3. Upon completion of this unit the student will be able to demonstrate an understanding of DuBois' involvement and leadership role in the Niagara Movement and the formation of the N.A.A.C.P.

Unit bibliography

Aptheker, Herbert, ed. The Autobiography of W.E.B. DuBois. New York, 1968.
A compilation of the DuBois papers.

Washington, Booker T. Up From Slavery. New York, 1901.
An expression of Washington's views by himself.

Meier, August. Negro Thought in America: 1880-1915. Ann Arbor: University of Michigan Press, 1966.
Describes the changing position of the Negro in American society in a most crucial period.

DuBois, W.E.B. The Souls of Black Folk. New York: Signet Classic, 1969.
Buried within are many facts that may show the strange meaning of being Black.

Unit Activities

Weeks 11, 12, and 13

1. Overview Lecture
2. Goals and objectives of Unit VI

3. Content Lectures
4. Dudley Randall's Poem "Booker T. and W.E.B."
5. As a second term assignment the student will read a book of 200 pages or more and submit a 2-4 page typed book review.
6. Testing on this unit will be administered jointly with unit seven.

Unit VII

The Harlem Renaissance to the Present

Unit Objective:

1. Upon completion of this unit the student will be able to demonstrate an understanding of the emergence of what is called the Harlem Renaissance and its impact on Black life in America.

Sub-objective:

1. Upon completion of this unit the student will be able to demonstrate an awarenss of the political implications of the Harlem Renaissance.
2. Upon completion of this unit the student will be able to demonstrate an understanding of the literary, artistic, and musical contributions made by the engineers of the Harlem Renaissance.
3. Upon completion of this unit the student will be able to demonstrate an awareness of Garveyism.
4. Upon completion of this unit the student will be able to demonstrate an understanding of the causes, existence, and outcome of the Civil Rights Movement of the 1960's.

Unit bibliography

Huggins, Nathan. Harlem Renaissance. New York, 1971.
The most careful and successful treatment of the period.

Locke, Alain. The New Negro: An Interpretation. New York, 1925.
Every aspect of the Harlem movement is analyzed and interpreted here.

Southern, Eileen. The Music of Black Americans, A History. New York: W.W. Norton & Co., 1971.
Traces the development and contribution of Black Music in America.

Cronon, E. David. Black Moses: The Story of Marcus Garvey and the Universal Negro Improvement Association. Madison, 1955.
One of the more descriptive accounts of the Garvey movement.

King, Martin Luther, Jr., Why We Can't Wait. New York, 1974.
This work contains the experiences of participants in demonstrations and other forms of protest.

Westin, Alan. ed. Freedom Now: The Civil Rights Struggle in America. New York, 1964.
An important work that contains many statements written by the leaders themselves.

Unit Activities

Weeks 14, 15 and 16

1. Overview Lecture
2. Goals and objective
3. Content lectures
4. Film: "From Montgomery to Memphis"
5. Record: King's "I Have a Dream" speech.
6. The final examination contains test items from units 8-16.

Overall Evaluation Plan

1.	Test and Examination	45%
2.	Assignments	35%

History 3566. Blacks in American History Since 1877

California State University, Hayward

Michael J. Clark, Instructor

Winter Quarter, 1983

DESCRIPTION OF THE PROJECT

Although this page is not a formal part of the syllabus, I thought it might be useful to indicate that the purpose of my project is to revise an existing course that is offered through the Department of History at California State University, Hayward. Two courses are scheduled that relate to the African-American experience in the United States: "Blacks in American History to 1877" and "Blacks in American History Since 1877." I have elected to revise the latter because its scope more closely parallels the focus of the Institute. In a general sense, however, both courses will be revised as a result of my experience in the NEH/Spelman College Institute.

I should also note that "Blacks in American History Since 1877" is taught over a ten or eleven week period. It is an upper-division course and draws juniors and seniors, primarily. As the title of the course may suggest, its focus is upon the South to a considerable extent. I propose to develop four units to be integrated into the existing course. These added units will be more interdisciplinary in character than the standard units and will draw heavily upon materials covered in the Institute.

A final note: Both "Blacks in American History to 1877 and "Blacks in American History Since 1877" (as well as courses I teach or supervise in the Department of Afro-American Studies) will be influenced by the presentations made during the Institute.

DEPARTMENT OF HISTORY

California State University, Hayward

History 3566
Blacks in American History Since 1877

Winter Quarter 1983
Professor Clark

TEXTBOOKS

Cusmer, Kenneth. *A Ghetto Takes Shape: Black Cleveland, 1870-1930*.

Franklin, John Hope (ed.). *Three Negro Classics*. New York: Avon Books, 1965.

Litwack, Leon. *Been in the Storm So Long: The Aftermath of Slavery*. New York: Alfred A. Knopf, Inc. 1979.

COURSE DESCRIPTION

The course is designed to engage the student in a historical analysis of African-American social, economic, political and cultural developments in the United States since 1877, and an examination of the relationships between the African-American experience in civilization and the experiences of other Americans. Required and recommended readings will not be restricted by time period or theme and will not be structured according to a particular point of view. Special emphasis will be given Black Southern life and history in the twentieth century and as a special feature of the course the instructor will draw heavily upon his experience in the five-week National Endowment for the Humanities/Spelman College Institute held in Atlanta, Georgia (Summer 1982).

RATIONALE AND GOAL

This course seeks to expand the student's knowledge and understanding of the African-American experience in the United States after 1877. In addition to sharpening analytical skills, the student will be able to write a well-organized essay in which the relationships between central historical figures, common black folk, concepts and events are examined.

EVALUATION AND COURSE REQUIREMENTS

In addition to the mid-term and final examination, the course requirements are several:

Genealogical chart	10 points
Autobiography	10 points
Family History	20 points
Mid-term examination	50 points
Transmission of values paper	10 points
Music project	20 points
Final examination	100 points

UNIT ONE: Black Genealogy and Family History

The purpose of this unit is to personalize the study of history while engaging the student in primary research and writing exercises with applications beyond the classroom. Students will be introduced to the formal study of family history and gain an appreciation of the black family's role in American History. Research in primary materials is emphasized and students may select their own family to study or a family of particular. African-American as well as families representing other ethnic or racial groups may be selected.

Objectives

At the completion of this unit, the student will

1. have an awareness of the roots of African-American culture
2. be able to grasp the significance of regional movement of African-Americans
3. be acquainted with standard genealogical charts and how to complete them
4. know the location of governmental repositories that house genealogical materials
5. know how to use the U. S. Census
6. have an awareness of the historical importance of the family

Instructional Resources

1. genealogical charts
2. copies of U.S. Census schedules , reproductions of primary materials from state court houses, military archives, family bibles, personal correspondence,etc.
3. Andrew Billingsley, Black Families in White America (Englewood Cliffs: Prentice Hall, Inc., 1968), pp. 37-71 ("Historical Backgrounds of the Negro Family") and pp. 72-93 ("Shadows of the Plantation:Contemporary Social Forces Affecting Negro Family Life").

4. Herbert Gutman, The Black Family in Slavery and Freedom (New York: Random House, 1977). This book is not a part of the required reading. Students are expected to acquaint themselves with the content of the study, however.

5. Kathryn Morgan, Children of Strangers: The Stories of a Black Family (Philadelphia: Temple University Press, 1980).

Activities

1. lecture/discussion format

2. in-class activities include work on genealogical charts and participation in class discussions

3. out-of-class assignments include reading assignments, work on genealogical charts, visits to record repositories, completion of letters requesting genealogical information, completion of an autobiography and completion of a brief family history

Evaluation

1.	genealogical chart	10 points
2.	autobiography	10 points
3.	family history	20 points

UNIT TWO: Transmission of Values

The purpose of this unit is to acquaint students with African-American value systems, the transmission of those values from a historical perspective and introduce them to several works treating value transmission. Value change will be examined also.

Objectives

At the completion of this unit, the student will be able to

1. identify values associated with black southern culture
2. compare regional values
3. conceptualize value transmission
4. conceptualize value change
5. recognize implications of value change
6. explain how values are transmitted
7. identify the sources of African-American value systems

Instructional Resources

1. Kurt Baier and Nicholas Rescher, Values and the Future: The Impact of Technological Change on American Values (New York: The Free Press, 1969), pp. 68-75 ("What is Value Change? A Framework for Research").
   Rescher's chapter is useful for its analytical framework for the examination of value change.

2. John Gillin and Emmett J. Murphy, "Notes on Southern Culture Patterns." Social Forces, May 1951, pp. 422-432.

Clark

Activities

1. Using her/his genealogical chart and family history, each student will write a short paper identifying family values and explaining how they were/are transmitted from region to region, generation to generation and person to person
2. Analysis of value change using Rescher's framework

Evaluation

1. short paper on the transmission of values between regions and within and between families

Unit Three: The Influence of Black Southern Social and Political Thought

Professor Howard Brotz observes that the central question regarding African-American political and social existence in America is whether or not a black person living in an almost overwhelmingly non-black society can expect to achieve a resonable amount of happiness and well-being. It is with this statement as a backdrop that the student is asked to examine the social and political thought of prominent black Southern thinkers.

Objectives

At the completion of this unit, the student will be able to

1. identify major social and political figures
2. differentiate between various schools of thought
3. demonstrate the influence of southern ideas
4. compare and contranst the ideas of Booker T. Washington and W.E.B. DuBois
5. identify black colleges and universities
6. express the significance of Martin Luther King, Jr. and other southern thinkers

Instructional Resources

1. film: "From Montgomery to Memphis"
2. handout: material from the Martin Luther King, Jr. Center for Nonviolent Social Change
3. August Meier, Negro Thought in America, 1880-1915: Racial Ideologies in the Age of Booker T. Washington (Ann Arbor: The University of Michigan Press, 1969), pp. 85-118, 161-247.

4. Lawrence Levine, Black Culture and Black Consciousness: Afro-American Folk Thought From Slavery to Freedom (Oxford: Oxford University Press, 1977), pp. ix-xiv.

5. William Edward Burghardt DuBois, The Souls of Black Folk (New York: Fawcett, 1970).

6. Selected readings in: Stephen R. Fox, The Guardian of Boston: William Monroe Trotter (New York: Anteneum, 1970) and Edwin S. Redkey, Respect Black; The Writings and Speeches of Henry McNeal Turner, 1971.

7. W. W. Alexander, "Phylon Profile XI: John Hope," Phylon, VIII (First Quarter, 1947), pp. 5-6.

Activities

Students are expected to complete reading assignments before topics are discussed in class.

Evaluation

The evaluation for this unit will be included in the mid-term examination.

UNIT FOUR: Black Music

The purpose of this unit is to help the student to understand and enjoy black music as emotional expression, a form, a means of communication and as entertainment. The approach is essentially historical but listening and music appreciation are integral parts of the unit.

Objectives

At the completion of this unit, the student will

1. be able to identify musical ideas associated with African-American musical forms
2. be able to explain the development of African-American musical forms
3. have a better understanding of the significance of black music
4. identify significant black musicians
5. be able to recognize different musical forms and individual works

Instructional Resources

1. Le Roi Jones, Blues People: Negro Music in White America (New York: William Morrow and Company, 1963), pp. ix-xii, 16-31, 32-50, 60-80, 81-94, 142-165, 166-174, 175-236.
2. Irene Jackson Brown, "Developments in Black Gospel Performance and Scholarship," Black Music Research Newsletter (Fisk University, Vol. 4, no. 3,).
3. Lawrence Levine, Black Culture and Black Consciousness: Afro-American Folk Thought From Slavery to Freedom (Oxford: Oxford University Press, 1977), pp. 190-297.
4. Selections from: Frank Kofsky, Black Nationalism and the Revolution in Music (New York:

Pathfinder Press, Inc., 1970).

5. Call charts

Activities

1. students are assigned to collect samples of cries, field hollers and chants, preferably from older family members. A group will combine the samples and prepare a handout for all class members
2. in-class listening of 18th century work songs
3. in-class listening of both folk and formal spirituals
4. students are assigned to collect samples or illustrations of 20th century music including folk blues, classic blues, gospel, swing, boogie, bop, progressive, rhythm and blues and soul, to be played during class

Evaluation

The evaluation for this unit will be included in the mid-term examination.

Supplemental Bibliography

Aptheker, Herbert (ed.). A Documentary History of the Negro People in the United States. New York: 1951. Excellent and convienient source of documents, political, legal and literary, relating to the black experience in America.

Bennett, Lerone. Black Power U.S.A.: The Human Side of Reconstruction 1867-1877. Chicago: Johnson Publishing Company, Inc., 1967. A readable account of black persons who struggled to establish a human order in the post-Civil War South. Useful background information for the course. Limited bibliography.

Blassingame, John W. The Slave Community. New York: Oxford University Press, 1979. A black scholar examines slave communities. Challenges earlier scholarship that argues that the black family was destroyed by the institution of slavery.

Brawley, Benjamin. A Social History of the American Negro. London: Collier Books, 1970. Chronicles black American heritage from the fifteenth century through World War I. "The first formal effort toward a History of the Negro Problem in America." Useful as a reference work.

Charters, Samuel. The Country Blues. New York: Holt, Rinehart and Winston, 1959. A discussion of early blues singers.

Drake, St. Clair. Black Metropolis: A Study of Negro Life in a Northern City. New York: Harper and Row, 1962. An excellent work to read in conjunction with Cusmer's work on Cleveland. Useful information on value transmission and black migration out of the South.

Franklin, John Hope. From Slavery to Freedom: A History of Negro Americans. 5th ed. New York: Alfred A. Knopf, 1980. The standard work on the Afro-American historical experience.

Gwaltney, John. Drylongso. New York: Random House, 1980. Excellent anthropological work on a northeastern black community. Useful for an examination of values and value transmission.

Hamilton, Charles V. The Black Experience in American Politics. New York: Capricorn Books, 1973. Excellent for any consideration of the national black population and its relationship to major political institutions.

McPherson James M. The Abolitionist Legacy: From Reconstruction to the NAACP. Princeton: Princeton University Press, 1975. Argues that most abolitionists did not abandon black people after 1870 and were active in freedmen's education and trained the black leaders who led the twentieth century struggle for equality for black people.

Painter, Nell Irvin. Exodusters: Black Migration to Kansas after Reconstruction. New York: Alfred A. Knopf, 1977. An excellent account of the first major migration to the West by ex-slaves. Also very useful for considerations of regional value transmission and perhaps begins to answer some questions regarding regional value similarities.

Shaw, Arnold. Honkers and Shouters: The Golden Years of Rhythm and Blues. (incomplete citation)

Thompson, Daniel C. Sociology of the Black Experience. Westport, Connecticut: Greenwood Press, 1974. Useful for its sociological treatment of the black experience in America. Cogently argues that "... Blacks have undergone a whole set of personal and sociocultural experiences entirely of their own. Describes and interprets a number of key experiences.

Thurman, Howard. Deep River: An Interpretation of Negro Spirituals. Mills College: The Eucalyptus Press, 1945. An examination of selected Negro spirituals.

Wharton, Vernon Lane. The Negro in Mississippi, 1865-1890. New York: Harper Torchbooks, 1965. Excellent account of the black experience in Mississippi. One of the best state studies available.

Humanities.

Twentieth Century Black American Literature:

Poetry and Drama

Central Piedmont Community College

Wright Hunter, Jr., Instructor

Winter Quarter. 1983

Course Title: Twentieth Century Black American Literature:
Poetry and Drama

Humanities ______ Instructor: W. Hunter, Jr.

Textbooks

Henderson, Stephen. Understanding the New Black Poetry. New York: William Morrow, 1973.

King, Woodie and Milner, Ron, ed. Black Drama Anthology. New York: Signet, 1971.

Course Description

This course is an intensive study of selected Black American twentieth century writers of poetry and drama. The lectures and discussions will focus on analyzing the imaginative strengths of black expressions. The study of poetry and drama will serve as a catalyst for the continued development of writing skills.

General Objectives

1. Upon completion of this course, the student should have demonstrated an understanding of the dominant ideas expressed in the literature of selected Black American writers from the Harlem Renaissance to the present.
2. Upon completion of this course, the student should have demonstrated an awareness of the relationship of these ideas to general American literary, historical and social thought as well as to other art forms.
3. Upon completion of this course, the student should have, through his writings, demonstrated critical skills in analyzing the literature studied and effective skills in oral and written self-expression.

4. Upon completion of this course, the student should be able to identify major Black writers of poetry and drama and their representative works.
5. Upon completion of this course, the student should have developed his communicative skills, namely, reading, writing, speaking, listening and thinking.

Course Outline

I. Week 1 Introduction (days 1-3)

Materials to be covered:

1. Goals and objectives of course
2. Perspective and direction of course
3. Review of syllabus
4. Overview of the development of black literature

II. Week 2

A. Overview lecture on poetry by black twentieth century writers

B. Discussion of Henderson's Introduction, pp. 3-69

III. Weeks 3-6 - Unit I. Poetry

A. Unit Rationale

Whereas good poems are autonomous works of art never to be translated fully into discursive language, most of them demand critical study to be appreciated; such study must be hgihly organized to be effective. In this unit we will focus on poetry by black writers, mainly Southern black poets. Attention will be given to major poetic movements among black poets.

B. Unit Objectives: At the end of the quarter, the students will be able:

1. to read a poem more perceptively by analyzing vocabulary and structure
2. to identify and apply to particular works the following elements of poetry:
    a. subject, theme and meaning
    b. speaker
    c. language
    d. figurative language
    e. form and structure
    f. prosody
    g. stanzaic and verse forms
3. to assess the poetry of black writers
4. to examine the major factors which have helped to shape the work of twentieth century black writers

C. Instructional Material

1. Selection from Understanding the New Black Poetry
2. Selections from some Southern black poets

    Arna Bontemps, "A Black Man Talks of Reaping"
    Arna Bontemps, "My Heart Has Known Its Winter"
    Lerone Bennett, Jr., "Blues and Billie Holiday"
    James Weldon Johnson, "The Creation"
    Paul L. Dunbar, "We Wear the Mask"
    Jean Toomer, "Cotton Song"

Paul L. Dunbar, "Sympathy"

W.E.B. DuBois, "A Litany at Atlanta"

Sterling Brown, "Southern Road"

Langston Hughes, "Ballad of the Landlord"

(Assigned poetry selections will be given in class)

3. Selected recordings of poems, songs; selected films and slide presentations

D. Unit Activities

1. Students will give an oral analysis of an assigned poem
2. Students will write a(n)
   a. critical analysis of an assigned poem (approximately 3 typed pages)
   b. analysis focusing on 2-4 poems of a contemporary black poet
   c. analysis focusing on two poets' development of a similar theme in selected works that have been discussed in class

E. Unit Bibliography

Barksdale, Richard, and Kinnamon, Kenneth, ed. Black Writers of America. New York: Macmillan, 1972.
The introductions to chronological periods and the bibliography in this anthology are useful guides to further study.

Bell, Bernard W. The Folk Roots of Contemporary Afro-American Poetry. Detroit: Broadside Press, 1974.
Examines the aesthetic qualities of specific works.

Brown, Sterling. Negro Poetry and Drama and the Negro in American Fiction. New York: Atheneum, 1978.
Examines the intellectual and aesthetic context of the writing by some black Americans of poetry, drama and fiction during the twentieth century.

Huggins, Nathan I. Harlem Renaissance. New York: Oxford University Press, 1971.
An assessment of black artists and of their intellectual and cultural efforts in the decade following the First World War.

F. Evaluation

Oral analysis, critical paper and examination.

IV. Week 7

A. Overview lecture on drama by black twentieth century writers (including general works on evolution of drama)

B. Discussion of King and Milner's Black Drama Anthology

V. Weeks 8-11 - Unit II. Drama

A. Unit Rationale

The rationale behind the selections of the plays, "A Medal for Willie," "Who's Got His Own," and "The "Corner," is that of human experience. That is to say, does the action of the play convey meaning? Do the events in combination signify anything? If the reader has participated emotionally in the events, the play has probably imparted a sense of involvement to him/her. Instruction will focus on the elements of drama and how they are used. We will also look at the evolution of black drama and its impact on American and Afro-American drama.

B. Unit Objectives: By the end of the quarter, students will be able:

1. to identify and apply to any dramatic work the following elements of drama:

- a. audience
- b. action
- c. structure
- d. character
- e. dialogue
- f. myths
- g. theme
- h. plot

2. to read and analyze plays based on the above elements
3. to assess the plays of black writers
4. to cite five ways in which their literary contacts have broadened their understanding of themselves and their community

C. Instructional Material

1. Selected recordings of plays and s[illegible]ted films
2. Use of AV materials and other resources as available and needed
3. Selections from Black Drama Anthology
    - a. "A Medal for Willie" - William Branch
    - b. "Who's Got His Own" - Ron Milner
    - c. "The Corner" - Ed Bullins

D. Unit Activities

1. Instructor will lecture and lead discussion on evolution of black drama in the United States.
2. Instructor will lecture and lead discussion on the elements of drama.
3. Students will read, analyze and discuss plays.
4. Students will write a critical analysis of one of the plays or some aspect of one of the plays.

E. Unit Bibliography

Cotton, Lettie Jo. "The Negro in the American Theatre," Negro History Bulletin, 1960, 23 (8): 172-178.

Traces the history of the Negro character as portrayed on the American stage, and as it developed from the stereotype of the minstrel era to the present day depiction of realistic human personalities.

French, William P. et al., comps. Afro-American Poetry and Drama. 1760-1975. Detroit: Gale Research Co., 1979.

A comprehensive study of Afro-American poetry and drama in the United States.

Hatch, James V. and Ted Shine, eds. Black Theater USA: 45 Plays by Black Americans, 1847-1974. New York: The Free Press, 1974.

Collected plays by early black writers between 1847 and 1974.

F. Evaluation

Examination and critical analysis.

Criteria for Course Evaluation

1. General classroom participation, including attendance		20%
2. Tests	Poetry	20%
	Drama	20%
3. Other written work	Poetry	20%
	Drama	20%

Partial List of Suggested References

Books

Archer.	*Black Images in the American Theater*
Bogle.	*Toms, Coons, Mulattoes, Mammies and Bucks*
Bullins.	*New Plays from the Black Theatre*
Chapman.	*Black Voices*
Cook.	*The Militant Black Writer in Africa and the U.S.*
Couch.	*New Black Playwrights*
Cruse.	*The Crisis of the Negro Intellectual*
Davis.	*Calvacade*
Gayle.	*The Black Aesthetic*
Gibson.	*Five Black Writers*
Hill.	*The Theater of the Black Americans*
Hudson.	*From LeRoi Jones to Amiri Baraka*
Isaacs.	*The New World of Negro Americans*
Locke.	*The New Negro*
Mangione.	*The Dream and the Deal*
Mitchell.	*Black Drama*
Patterson.	*Black Theater*
Turner.	*Black Drama in America*
Wagner.	*Black Poets of the United States*
Walker.	*The River Niger*
Young.	*Black Writers of the Thirties*

Periodicals

The Drama Review, Vol. 12, no 4, Summer, 1968

The Black Scholar. July/August 1979 (Black Theatre Issue)

Hum. 1. Black Culture, Black Consciousness

The Atlanta College of Art

Barbara DeConcini, Instructor

Fall Semester, 1982

DeConcini

Course Title: Black Culture, Black Consciousness

Course Description:

This is a course in intellectual history, understood as history not of thought but of people thinking. It examines certain major currents of Afro-American thought in the modern period in relation to the predominant artistic and expressive forms in the Black culture of the time. It tries, that is, to see the connections between art and thought in a given period and how both, taken together, are expressions of the consciousness and experience of a people.

The artistic and cultural expressions it focuses on are music (the blues, jazz, and soul), poetry, and folk materials. Where possible and appropriate, some attention will be given to the performing arts.

While the course does not aim to provide a comprehensive history of modern Black thought or culture, it does develop within an historical framework. The art and ideas included will be examined within the context of what was going on in American society in general, and in Afro-American society in particular, at the time.

Course Structure:

The course has four units, corresponding to four major "moments" in modern Black culture. These are: (1) slavery; (2) reconstruction, Jim Crow, and the rise of individualism; (3) Northward migration and the urban experience; and (4) the Black revolution: from civil rights to Black power. It is an elective course which satisfies a distribution requirement in the humanities. The course meets for two one-and-a-half hour sessions each week for sixteen weeks, and students earn three credits.

Course Objectives:

The general objectives of the course are to enable students to:

1. Appreciate Black arts and culture in the modern period as these are expressed in music, poetry, and folk materials.
2. Examine the major currents of Black thought in the modern period as these are expressed in representative Black leaders.
3. See the interrelatedness of art and thought in the experience and consciousness of Black Americans.

Annotated Bibliography (Required Readings):

Douglass, Frederick. Narrative of the Life of Frederick Douglass, An American Slave. New York: New American Library, 1968.

This book is both an important historical document and a moving, incisive first-hand account of the de-humanizing character of America's "peculiar institution" and one man's courageous triumph over it.

Jones, LeRoi (Amiri Baraka). Blues People: Negro Music in White America. New York: Morrow Quill, 1963.

In this very readable and provocative study, Jones amply demonstrates the inherent relation between the Black experience in White America and the music that developed from it.

King, Martin Luther, Jr. "Letter from a Birmingham Jail." Available on library reserve.

King's open letter to a group of prominent white Alabama clergymen critical of his political activities in that state, this essay articulates concisely and movingly King's philosophy of non-violent direct action as well as his critique of the Southern white Church.

Meier, August, et al. Black Protest Thought in the Twentieth Century. Indianapolis: Bobbs Merrill, 1971.

This useful anthology of readings in modern Black social and political thought includes selections of the writings of Booker T. Washington, W.E.B. DuBois, Marcus Garvey, A. Philip Randolph, James Farmer, Martin Luther King, Jr., Whitney M. Young, Jr., Malcolm X, James Forman, and others.

Malcolm X. The Autobiography of Malcolm X. New York: Ballentine Books, 1965.

One of the most influential books within the Black liberation movement of the 1960's, this combines autobiography with potent political and philosophical reflection by one of the most significant proponents of Black nationalism.

Washington, Booker T. Up From Slavery. New York: Avon, 1965.
This is a key text for understanding the ideas and style of this most influential of Black leaders in white American society at the turn of the century.

In addition to the above required texts, students will read selections from such works as the following:

Blassingame, John W., ed. Slave Testimony. Baton Rouge: Louisiana State University Press, 1968.

Brewer, J. Mason. American Negro Folklore. New York: Quandrangle Press, 1968.

Franklin, John Hope. From Slavery to Freedom. New York: Alfred A. Knopf, 1980.

Lerner, Gerda, ed. Black Women in White America. New York: Vintage Books, 1973.

Levine, Lawrence. Black Culture and Black Consciousness. Oxford: Oxford University Press, 1977.

Smitherman, Geneva. Talkin and Testifyin. Boston: Houghton Mifflin, 1977.

Southern, Eileen. The Music of Black Americans. New York: Norton, 1971.

The discography for the course has not yet been selected.

Activities:

Students in this course will:

1. Read the assigned materials.
2. Participate in class discussions informed by the readings.
3. Write a brief focus paper (one to two pages) at the conclusion of each unit (four papers in all) OR keep a journal of reflection to be handed in at the conclusion of each unit.
4. Complete mid-term and final exams.

Evaluation:

Grades in course will be based upon the above activities, weighted as follows: (3) =40%; (4) = 60%; (1) and (2) - Consideration of class preparation as evident in class participation will be used in determining plus and minus grades.

Tentative Schedule:

A. Unit I. Slavery (weeks one through four)

1. Specific Objectives:

This unit aims to help students to:

a. Acquaint themselves with the thought of several Black Americans on the issue of the institution of slavery

b. Reflect upon the experience of slavery as it is expressed in Frederick Douglass' autobiography, various slave narratives, oral histories, and other slave testimony.

c. Understand and appreciate the cultural expressions of the period of slavery, especially folk tales and lore, work songs, and spirituals.

2. Schedule:

a. Week 1
   1. Introduction to the course
   2. Overview historical lecture

b. Week 2
   1. Frederick Douglass, Narrative of the Life of Frederick Douglass
   2. Selections from Blassingame, Slave Testimony

c. Week 3
   1. Lerner, Black Women, section one
   2. Slavetales and folklore: Levine, Brewer, and a guest lecturer on Black folk medicine

d. Week 4
   1. work songs, chants, hollers
   2. spirituals

B. Unit II. Reconstruction, Jim Crow, and The Rise of Individualism

(weeks five through seven)

1. Specific Objectives:

This unit aims to help students to:

a. Examine Booker T. Washington's ideas and activities in historical context and in the context of a philosophy of accommodation.

b. Examine various counters to Washington's philosophy, most notably W.E.B. DuBois', in the context of various philosophies of protest.

c. Examine the artistic expressions of the period, especially country blues and New Orleans jazz, and the poetry of Paul Laurence Dunbar.

d. Appreciate how both the thought and the art of the period are expressions of the emergence of the personal voice in Black culture.

2. Schedule:

a. Week 5
    1. Overview historical lecture
    2. Booker T. Washington, Up From Slavery

b. Week 6
    1. W.E.B. DuBois' critical response to Washington's accommodationism. Selections from Meier, Black Protest Thought.
    2. Poetry of Paul Laurance Dunbar

c. Week 7
    1. The emergence of the personal voice; country blues
    2. New Orleans jazz at the turn of the century

C. Unit III. Northward Migration and the Urban Experience

(weeks nine through twelve)

1. Specific Objectives:

This unit aims to help students to:

a. Examine the various forms Black protest thought took during this period, with special attention to the formation of the NAACP and to Marcus Garvey's Black nationalism.

b Understand the cultural nationalism of the Harlem Renaissance and see its relation to the political thought of the time.

c. Enjoy and examine the poetry of the Harlem Renaissance.

d. Chart the development of classic jazz and gospel as distinctively urban artistic forms which are inseparable from the socio-political developments of the period.

2. Schedule:

a. Week 8
mid-term week

b. Week 9
1. Overview historical lecture
2. WEB DuBois, NAACP, and Marcus Garvey, Selections from Meier, Black Protest Thought

c. Week 10
1. Harlem Renaissance and cultural nationalism. Selections from Meier, Black Protest Thought.
2. The poetry of the Harlem Renaissance: James Weldon Johnson, Jean Toomer, Claude McKay, Langston Hughes, et al.

d. Week 11
1. Classic jazz. Selected discography.
2. Gospel. Selected discography.

D. Unit IV. The Black Revolution: From Civil Rights to Black Power

(weeks twelve through fifteen)

1. Specific Objectives:

   This unit aims to help students to:

   a. Compare and contrast the socio-political thought of Martin Luther King, Jr. and Malcolm X as contemporary modes of protest.

   b. Experience and analyze the artistic expressions of the freedom movement, especially freedom songs and militant poetry.

   c. Examine the contemporary developments in Black music, especially avant-garde jazz and popular soul music.

   d. Appreciate the interrelatedness between the arts and thought of the period.

   e. Understand the correlation between Black nationalism, the Black aesthetic, and contemporary poetry.

2. Schedule:

   a. Week 12
      1. Overview historical lecture
      2. Martin Luther King's "Letter from Birmingham Jail" and "I Have a Dream" speech

   b. Week 13
      1. Malcolm X, The Autiobiography and the debate with James Farmer in Meier, Black Protest Thought.
      2. The varieties of Black power. Selected readings from Meier, Black Protest Thought.

   c. Week 14
      1. Songs of the freedom movement, from civil rights to Black power
      2. Poems of the freedom movement, from civil rights to Black power

   d. Week 15
      1. Contemporary Black music
      2. Black nationalism and the new Black aesthetic

   e. Week 16
      1. Summary and conclusions
      2. Final exam

Humanities 101-102. Art, Music and Literature

Morris College

Lincoln King, Instructor

Spring Semester, 1982-1983

HUMANITIES 101-102

Course Description

This course deals with the vocabulary, concepts and techniques of the arts with emphasis on the understanding and the appreciation of music, visual art and literature in diverse times and places including the contemporary American contributions.

The course will survey mainly, but not exclusively, the development of contemporary blackstream and mainstream art, the nature of the Black aesthetic, and the analogies associated with the study of the humanities; and offer insight on the future of Black art and music.

The units will be presented in nine consecutive weeks (two weeks per unit, one week for summary) and will provide a forum for the expertise of each humanities instructor and the utilization of present college resources.

Course Requirements

1. The required texts are The Humanities by Dudley, Farkey and Rice and Art: African American by Samella Lewis.

2. Assigned tests and examinations, participation in discussions, attendance at specified cultural events, certain written assignments, participation in group activities and class attendance are required. Library assignments are a part of the course.

General Objectives

By completion of the course, each student will:

1. Demonstrate his ability to articulate the language of the humanities in conversation

2. Employ the vocabulary of the humanities in various writing assignments

3. Support the humanities and arts as a citizen

4. Apply his training in the humanities to gain an understanding of cultures widely different from his own

Outline of Course Content

Unit One: EMANCIPATION AND CULTURAL DILEMMA 1865-1920

Overview

Until the mid-nineteenth century, survival was the primary concern of Blacks in the United States. With the post-civil war era came different burdens, among them the problem of finding employment. Because of the lack of opportunities, few Blacks of this period became trained artists; however, many Blacks sought to express themselves creatively. This effort was of primary importance to their continued aesthetic and physical survival.

Two major approaches to artistic expression were demonstrated among Blacks during the post-civil war period. One of these accepted the artist's environment and experiences as major factors in the creation of works of art and music, while the other favored the abandonment of Black values and substitution of European tastes and aesthetics.

Objectives:

At the completion of this unit the student will be able to:

1. Gain an understanding of the aesthetic and physical survival of the Black artist during the pre and post-civil war era

2. Relate the influences of European styles such as Impressionism to Black art

3. Gain an understanding of the relationship of visual art to music

4. Identify the analytical principles common to all arts

5. Describe the character of Black music during the mid 19th century and early 20th century

Instructional Resources

Reading

Fine, Elsa Honig, The Afro American Artist, N.Y.: Holt Rinehart and Winston, 1973, pp. 1-37, 180-210.

The author traces the Black artist from the colonial period to contemporary times. Chapter one and two discuss the search for identity; chapter two discusses the journeyman artist from the colonial period to the mid-19th century. Chapter 7 discusses the militant sixties and seventies and the Black art movement.

Jones, Leroi. Blues People. New York: Morrow, 1963.

The author discusses the origin of the blues, primitive blues, classic blues; and jazz. The book also traces the Afro-American tradition and the values for it which affected white America.

Listening

Joplin, Scott. Maple Leaf Rag. Washington, D.C.: The Smithsonian Collection of Classic Jazz.

Regarded as a test piece for every ragtime pianist; its technical brilliance ushered in "a new order" for showy, virtuoso instrumental exercise in syncopated style.

________. The Entertainer. New York: RCA 19

A spicy rag, popular during 1977-1979.

Viewing

Slides of:

Bannister, Edward Street Scene. CA 1895. Oil Panel 8 9/16"x5 3/4. Museum of Art, Rhode Island School of Design.

________. Approaching Storm. 1886. Oil on Canvas 40x60, Washington, D.C. Museum of African Art.
Bannister expresses the excitement of nature through a clean, brisk, honest style.

Duncanson, Robert Stuart. The Blue Hole, Flood Waters, Little Waters, Little Miami River, 1891. Oil on Canvas 29½"x42½". The Cincinnati Art Museum.
Duncanson effectively captures the placidity of the scene and smoothly integrates the human element and the unspoiled natural environment.

Lewis, Edmonia. Forever Free. 1867. Marble. Howard University Gallery of Art.
A marble sculpture in the round of two freed Negroes with chains broken. The man is standing, the woman is kneeling.

________. Henry Wadsworth Longfellow. 1879. Marble. 29"x15". Harvard University Portrait Collection.
The bust of Longfellow won the poet's approval and the praise of critics.

Tanner, Henry O. Banjo Lesson. 1893. Oil on Canvas 35"x48¼". Museum of African Art, Washington, D.C.
A portrait of a man fondly teaching a child the technique of fingering a banjo.

________. Daniel in the Lion's Den. Ca 1916. Oil on canvas 41x50, Los Angeles County Museum of Art.
In 1896, this painting won Tanner the first official recognition of his career, an honorable mention.

Supplementary Bibliography:

Southern, Eileen. The Music of Black Americans. New York: W.W. Norton & Company, 1971. Part III "Blow ye the Trumpet 1867-1919," pp. 244-309.

Courlander, Harold. Negro Folk Music U.S.A. New York: Columbia University Press.
The author discusses spirituals as oral literature: cries, calls, folk dances, as well as folk musical instruments.

Locke, Alain. Negro Art: Past and Present. Washington, D.C.: Associates in Negro Folk Education.
The writer discusses Black art in the United States, beginning with Scipio Moorhead in 1773 and stopping with the artists of the 1930's.

Learning Activities and Evaluation Measures:

For week one, each student will view and discuss the works of Robert Duncanson and Edward Bannister. Week two he will view and discuss the works of Edmonia Lewis and Henry O. Tanner. He will also listen to and analyze The Entertainer and The Maple Leaf Rag, music by Scott Joplin.

Evaluation of this unit will be administered at the end of unit two.

Unit Two: NEW AMERICANISM AND ETHNIC IDENTITY 1920-1945 AS SEEN IN BLACK ART AND MUSIC

Overview

Racial representation through art became the dominant issue for Black artists in the first quarter of the twentieth century. During this period, forces for self-expression, both internal and external ones, led them to greater ethnic awareness. Black artists generally had to decide whether to identify with their race, accepting and exploiting the Black heritage, or with the international art movement, accepting and exploiting the security of the European artistic tradition.

The Harlem Renaissance, a movement of the 1920's marked the century's first period of intense activity by Black Americans in the fields of literature, art and music. The philosophy of the movement combined realism, ethnic consciousness, and Americanism.

Objectives

At the end of the unit the student will be able to:

1. Distinguish between the terms Americanism and Nationalism
2. Gain insight on the progressive directions of Black art and music with that of the European tradition
3. Discuss the impact of the Harlem movement on Black music and art

Instructional Resources

Reading

Southern, Eileen. Music of Black Americans. 1977, part IV "Lift Every Voice 1920-" pp. 371-441.

Driskell, David. Two Centuries of Black American Art. New York: Alfred A. Knopf, 1976.
The author traces the history of Black American art from Scipio Moorhead to the art of contemporary times.

Franklin, John Hope. From Slavery to Freedom. New York: Random House, 1969. Pp. 498-522.
This chapter deals with the Harlem Renaissance; the socio-economic problems and Negro literature; the "New York Wits," and the "circle."

Listening

Armstrong, Louis. I Gotta Right to Sing the Blues. Washington, D.C.: The Smithsonian Institution, The Smithsonian Collection of Jazz.

Ellington, Duke. Creole Rhapsody. Washington, D.C.: The Smithsonian Institution, The Smithsonian Collection of Classic Jazz.

Smith, Bessie. The Empress. The St. Louis Blues, Columbia, Ga. 30818, Side 1 Band 7.

Viewing

Barthe, Richmond. Black Berrywoman. 1932. Bronze. 34x11x14. Whitney Museum.
An African woman paused in the midst of walking with baskets.

________. Wetta. 1938. Bronze. Washington, D.C. National Archives.
An African woman paused in the middle of a dance.

Douglas, Aaron. Aspects of Negro Life. Panel 1, 1934. Oil on canvas. 73x80. New York Public Library.
Indicates the African cultural background of American Negroes.

________. Aspects of Negro Life. Panel 2, 1934. Oil on canvas. 59x140. New York Public Library.
Exultation followed the abolition of slavery in America by the Proclamation of Emancipation.

________. Aspects of Negro Life. Panel 3, 1934. Oil on canvas. 59x144, The New York Public Library.
A commentary on the horror of lynching.

________. Aspects of Negro Life. Panel 4, 1934. Oil on canvas. 96x84. New York Public Library.
Depicting the great migration, away from the clutching land of serfdom in the South to the urban North.

Hayden, Palmer. The Baptizing. Oil on canvas. 27x34. Mrs. Palmer Hayden.
A very important painting by Hayden depicting a baptism.

Johnson, William Henry. Lamentation . Ca. 1939. Oil on Board. 29x33. Smithsonian Institute.
Religious subject matter in the primitive style.

________. Going to Church. Silkscreen, 12½x17½, contemporary craft.
This work illustrates Johnson's habit of dealing with serious subjects in a humorous way.

Jones, Lois Mailou. Ubi Girl from the Tai Region. 1972. Acrylic. 60x43 3/4. Private collection.
An exciting example of composite forms.

________. Negro Boy. 1935. Watercolor 19x16.
A Negro boy imparting a sense of dignity.

Pippin, Horace. The Holy Mountain II. 1944. Oil. 22x30. Private collection.
This painting points out the artist's familiarity with Edward Hicks' The Peaceable Kingdom.

Supplementary Bibliography

Huggins, Nathan. The Harlem Renaissance. New York: Oxford University Press, 1976.
A well written book on the important cultural period in the history of Black America.

Stearns, Marshall. The Story of Jazz. New York: Oxford University Press.
A concise history of Jazz beginning with the pre-history of Jazz up to contemporary times.

Selected Discography

Waller, Fats. I Ain't Got Nobody. Washington, D.C. The Smithsonian Institution: The Smithsonian Collection of Jazz.

Holiday, Billie. He Funny That Way. Washington, D.C. The Smithsonian Institution: The Smithsonian Collection of Jazz.

Learning Activities and Evaluation Measures

In the third week students will listen to and analyze the music of Duke Ellington. They will also view and discuss the works of Richmond Barthe, Aaron Douglas and Palmer Hayden. During the fourth week students will listen to and analyze the jazz music of Louis Armstrong and the blues of Bessie Smith. They will view and discuss the works of William Johnson, Lois Mailou Jones and Horace Pippin.

Students will be administered a multiple choice exam covering units one and two.

Unit Three: SOCIAL AND POLITICAL AWARENESS IN BLACK ART AND MUSIC 1940-1960.

Overview

Any analysis of the arts on the basis of time periods is necessarily arbitrary. Artistic movements generally blend imperceptibly into one another; and, as we have seen in the works of Edmonson and Pippin (see unit one), art sometimes belongs to no specific period of time. The accomplishments of the Harlem Renaissance and the W.P.A. continue to influence the course of Black art. The artists who benefited from these organizations were free of sponsor-established limitations and thus were able to produce works of considerable value. They did not seek the approval of their peers or other rewards for their creativity but instead expressed themselves as individual participants conscious of their role in society.

Objectives

At the completion of this unit the student will be able to:

1. Identify the elements of the visual arts and music (line, color, timbre, rhythm, etc.).
2. Relate the impact of the Work Projects Administration and its effect on Black creativity.
3. Describe the character of Afro-American music during the mid-century years:
    a. Rhythm and blues
    b. Gospel music
4. Gain an understanding of the mural art movement and its effects on the cultural and social commentary.

Learning Resources

Reading

Southern, Eileen, The Music of Black Americans. 1971. pp. 497-500.

In this section, Dr. Southern discusses the music of Fats Domino, James Brown, Mahalia Jackson and groups like the Ravens and Drifters.

Williams-Jones, Pearl. "Afro-American Gospel Music: A Crystallization of the Black Aesthetic." Ethnomusicology 19 (September 1975) U.S. Black Music Issue.

Gayle, Addison , Jr., Ed. The Black Aesthetic. New York: Doubleday and Company.

Two articles are devoted to black artists and art. John O'Neal, "Black Arts: Notebook" and Langston Hughes, "The Negro Artist and the Racial Mountain."

Listening

Davis, Miles. Boplicity. Washington, D.C. The Smithsonian Institution: The Smithsonian Collection of Classic Jazz.

Hunter, Ivory Joe. Since I Met You Baby. Atlantic SD 8163, Side 1, Band 6.

Parker, Charles. Parker's Mood. Washington, D.C. Smithsonian Institution: The Smithsonian Collection of Classic Jazz.

Turner, Joe. Shake, Rattle and Roll. Atlantic SD 8162, Side 1, Band 6.

Anderson, Marian. "He's Got the Whole World." RCA Victor LSC 2592, Side 1, Band 1.

Viewing

Biggers, John. Washer Woman, 1945. Pencil Drawing.

The woman in this composition seems rooted to the ground by her huge immobile feet, above which her body must bend and sway to the rhythm of her task.

Lawrence, Jacob. The Migration of the Negro, Panel 50. Tempera 18x12. Museum of Modern Art.

A panel reflecting on the race riots numerous all over the South.

White, Charles. Preacher, 1952. Ink, 21x29. Whitney Museum.
A powerful drawing of a preacher.

________. Mother and Child, 1953. Crayon, 20x30.
A vignette of a mother and child.

Bearden, Romare. The Prevalence of Ritual: Baptism, 1964. Collage. Hirshorn Museum.

Catlett, Elizabeth. Black Unity, 1968. Cedar, 20x24. Contemporary crafts.
A provocative symbol of Pan-Africanism and its spiritual implications for black unity.

Lee-Smith, Hughie. Man with a Balloon, 1969. Oil.
Smith captures the loneliness and alienation of contemporary urban life through the emotive devices associated with the surrealist.

Learning Activities and Evaluation Measures

During week five, the students will view and discuss the works of Charles White, Jacob Lawrence and John Biggers. They will also listen to and analyze the music of Miles Davis and Charlie Parker. Week six will consist of viewing and discussing the art of Romare Bearden, Elizabeth Catlett and Hughie Lee-Smith. Students will also listen to and analyze the music of Ivory Joe Hunter, Joe Turner and Marian Anderson.

At the end of this unit, the class will take a field trip to the Sumter Gallery of Art. Students will also be required to submit a one page critical analysis of a work of art or music.

Unit 4: POLITICAL AND CULTURAL AWARENESS IN BLACK ART AND MUSIC 1960-1970's

Overview

The Harlem Renaissance of the 1920's offered Black artists the patronage of foundations controlled by interested whites. The Depression of the 1930's continued a measure of support to artists through the establishment of federal programs, which were also controlled by whites.

Following World War II there developed an intense struggle by Black Americans for equal rights in all aspects of American life. In the course of this struggle for equal economic, political, and social opportunity, Black artists embraced the concept of self-expression, which involved the demand that Blacks formulate their own aesthetic principles. As this demand became a dominant theme of the 1960's, Black artists, writers, musicians, and dancers joined together, as they had during the Harlem Renaissance, to formulate New Directions. With this new unity and dedication, the role of Black art and music had been transformed: from fulfilling the needs of the traditional African community to fulfilling the needs of the contemporary African-American community.

Objectives

At the end of this unit students will be able to:

1. Identify the style of geometric symbolism
2. Gain an understanding of aesthetic principles of black art music
3. Distinguish between reality and dream
4. Describe the character of Afro-American music during the protest age:
    a. civil rights songs
    b. soul music
5. Elaborate on operatic and symphonic music; the personalities and their contribution

Instructional Resources

Reading

Southern, Eileen. Music of Black Americans. 1977. Part XVI "The World of Opera"; "Symphony Orchestras and Black Performers," pp. 500-505.

Fine, Elsa Honig. The Afro-American Artist. 1971. Part 7, Part 8, and Part 11, "The Militant Sixties and Seventies," "The Black Art Movement" and "The Role of the Black Artist in America," pp. 180-210 and pp. 280-285.

Listening

Williams-Jones, Pearl: "A Requiem" Wilson, LRSV 1265 3268, Side 2, Band 3.
Review of the cultural-political climate in 1968. The assassination of Martin Luther King, Jr. "Dies Irae." Identification of Afro-American and Anglo-American elements in this performance.

Hinderas, Natalie. Music by Black Composers. Desto 7102-3.
An excellent collection of piano works played by the outstanding black concert pianist, Natalie Hinderas.

Voices of the Civil Rights Movement: Black American Freedom Songs, 1960-1966.
Dr. Bernice Reagon is producer of this historic and musically moving performance.

Wonder, Stevie. Songs in the Key of Life. Tamla T13-34002.
A collection of Wonder's best.

Franklin, Aretha. Son of a Preacher Man. Candelite Record/ Side A, Band 2.

Dorsey, Thomas. Precious Lord. Columbia Records 36267 (1979).

Viewing

Saunders, Raymond. Page From an African Notebook. 1970. Colored pencil 8x6'.

________. Jack Johnson. 1971. Oil, 81x63. Penn, Academy of Fine Arts.

Andrews, Benny. War Baby, 1968. Oil collage 35x25. Contemporary crafts.

Chandler, Dana. 4(00) More Years, 1973. Acrylic, 75x35.

________. Household Weapons: Turpentine, Bullets, Salt, Pepper, 1975. Acrylic 72x40.

Casey, Bernie. Orbital Moonscape, 1970. Acrylic on canvas, 28x22.

Gilliam, Sam. Untitled, 1965. Acrylic on canvas 4x76.

Donaldson, Jeff. Victory in the Valley of Estlu., 1971. Gouache, 36x26.

Ward, Carol. Foloyan, 1973. Photo-silk screen, 40x30.

Barnes, Ernie. Graduation Day. Oil, 18x24.

Supplementary Bibliography

Fax, Elton C. Black Artists of the New Generation. New York: Dod Mead & Co., 1977.

This work is an extension of an earlier book 17 Black Artists. It deals mainly, but not exclusively, with younger post depression artists; for it is they whose lives and works were so directly touched by the fiery turbulence of the 1950's and 1960's. The author discusses Bertrand Phillips, Shirley Stark, Otto Neals, Kay Brown, Leo Twiggs, and Dana Chandler.

Jones, Lois Mailou. Reflective Moments. Boston: The Museum of the National Center of Afro-American Artists. 1973.

A short biographical sketch of Lois Mailou Jones, one of the most renowned Black artists in the United States.

Andrews, Benny. "On Understanding Black Art." New York Times, June 21, 1970, Sec. 2, 21-22.

Insight on how to understand and appreciate the Black Aesthetics.

Bearden, Romare. "Black Lamps: White Mirrors." Time, October 3, 1969. pp. 60-74.

Williams-Jones, Pearl. "Black Gospel Blends Social Change and Ethnic Roots." Billboard, July 28, 1979.

Learning Activities and Evaluation Measures

For week seven the students will view and discuss the works of Raymond Saunders, Benny Andrews and Dana Chandler. The music of Pearl Williams-Jones and Stevie Wonder will be analyzed and discussed and analogies will be drawn. During week eight, the music of Natalie Hinderas, the Civil Rights Movement and Aretha Franklin will be listened to and discussed. Students will also view and discuss the art of Bernie Casey, Sam Gilliam, Ernie Barnes, Jeff Donaldson, and Carol Ward.

Students will be requested to make a collage reflecting an origianl poem or one of their choosing. Students will also compose simple blues melodies using the notes of the blues scale.

A summary of all units will be discussed in week nine and a multiple choice exam of content and theory will be administered.

Humanities 202. History and Appreciation of Music

Edward Waters College

Henry A. Mack, Instructor

Fall Semester, 1982

COURSE DESCRIPTION

History and Appreciation of Music at Edward Waters College is designed to assist students, the majority of whom are Afro-Americans, in acquiring skills and aptitudes necessary to expand existing knowledge about music. While attention will be given to art and folk music used by people of all cultures, major emphasis will be directed toward the music of Black Americans who, because of social, political, and economic forces in American history, created an entirely new music in a style peculiarly Afro-American. This course will further examine the treatment and modification of typical European music by blacks and the dual use of Afro-American music characteristics found in both secular and sacred music.

The ultimate goal of this course is that it will result in meaningful and functional attitudes toward music since countless hours are spent performing and listening to it. A background for evaluating the past, present, and future state of the arts will also be provided.

At the completion of this course, it is expected that students will demonstrate a keen awareness of the importance of music in culture as a mode by which man has expressed and continues to express his intellectual and emotional responses to his environment.

UNIT I: THE NATURE OF MUSIC

OVERVIEW

Culture, of which music is a part, is all the product and practices of a large group of people. These people, however, do not "find" music, they create it. Thus music, being a human creation, is a part of culture. To fully understand a culture requires at least some understanding of that culture's music, and vice versa. If people are ignorant of their culture, they are not in the mainstream of its life and are somewhat alien and out of place. For that reason, the study of the nature of music in this unit will require a preliminary understanding of some basic concepts and approaches. That is, music, not being autonomous, will be studied against the background of social, economic, political, and philosophical developments within a culture.

OBJECTIVES

At the conclusion of this unit, students will demonstrate the ability to:

A. Express in a discussion the value of music in a culture.
B. Describe various uses of music by cultures.
C. Identify and define the components of music.
D. Recognize musical instruments visually and aurally.
E. Use basic musical terms in thinking and talking about music.
F. Describe the performance of music in terms of composer-performer control and composer-performer freedom.
G. Exercise value judgment relative to music preference.

INSTRUCTIONAL RESOURCES

Required Reading:

Hoffer, Charles R. The Understanding of Music. 4th ed. Indiana: Wadsworth Publishing Company, Inc., 1981. Pages 2-88.

ANNOTATED BIBLIOGRAPHY

Recommended Readings:

Apel, Willi. Harvard Dictionary of Music. Harvard University Press, 2nd ed., 1969.
A comprehensive dictionary of terms and significant historical information about music and musical subjects.

Hoffer, Charles R. The Understanding of Music. 4th ed. Indiana: Wadsworth Publishing Company, Inc., 1981.
A chronological survey of the development of music beginning with antiquity and music of the early Christians to the present state of music in both Europe and America. Study guides, scores, and recordings are provided as examples for research and listening.

Klotman, Phyllis R. Humanities Through the Black Experience. Dubuque, Iowa: Kendall-Hunt Publishing Company, 1977.
An excellent selection of Black music, art, poetry, and literature from which one can choose a variety of materials to study the humanities.

DISCOGRAPHY

Extended Voices. Odyssey 32160156

Music from the South. Volumes 1-5, FE 2560-2659

Music of the World's People. Volumes 1-5, FE 4504-4508

Primitive Music of the World. Folkways FE 4581

Recorded Album: The Understanding of Music. Columbia Records

Young Persons Guide to the Orchestra. (Britten) London Records

FILM

Music and Emotion. (Hanson) National Educational Television, 1957.

ACTIVITIES

A. All students will:

1. Secure and complete study exercises 1 - 7 when assigned. These exercises are found in workbook entitled Study Guide and Scores for The Understanding of Music to be used for class discussions and testing.

2. Complete listening practices 1 and 2 that will be used for class discussions and testing.

3. Write an original composition describing the socio-climate among Afro-Americans relative to present attitudes and values about music. This paper will be prepared following the viewing of the film Music and Emotion.

B. Some Students will:

1. Write a paper describing the types of instruments created by primitive man from the following materials: bones, logs, nuts, reeds, shells, and skins. Included in the report will be the method of producing sounds for each instrument. If possible, a drawing or a sketch of the various instruments should be provided.

2. Write a brief description of the vocal sounds heard on the album entitled Primitive Music of the World.

3. Critique a live performance or broadcast and interpret the typical performance practices of such groups as: bands, orchestras, opera companies, ballets, vocal or instrumental recitals, popular groups, etc.

TENTATIVE SCHEDULE (Weeks 1-3)

A. Music and People

1. Reasons for Music
2. Music and Culture
3. Music as Fine Art

B. Listening to Music

1. Attitude
2. Types of Listening

C. The Components of Music

  1. Rhythm
  2. Melody
  3. Harmony
  4. Timbre
  5. Form

D. Musical Instruments

  1. Brass
  2. Percussion
  3. String
  4. Woodwind
  5. Keyboard
  6. Folk
  7. Popular
  8. Electronic

E. Music Performance

  1. Composer
  2. Performer
  3. Audience
  4. Reviews

EVALUATION (see page 27)

UNIT II: EARLY TO SEVENTEENTH CENTURY MUSIC

OVERVIEW

Our knowledge of the music of antiquity comes from both non-European cultures and the pre-Christian civilizations of Greece and Rome. Ancient man seems to have believed generally that music had mystic and magical powers capable of affecting his life, character, and well-being. References to this aspect of music are found in abundance in the literature of the ancients. Information relative to ancient music, however, has been gathered mainly from four sources: pictorial material, extant instruments, ethnomusicology, and as was mentioned previously, literary material.

The Renaissance developed a number of intellectual outlooks that have become standard for our culture today. Among them are optimism, worldliness, the importance of pleasure, naturalism, and individualism. Pride, considered to be a sin in the Middle Ages, was elevated to a virtue.

For much of human history there has been only folk-ethnic music which predates "art" music. Functional in nature, folk-ethnic music is usually not valued for its musical qualities, but rather according to how well it fulfills its task of persuading spirits, telling stories, or providing a sense of group solidarity. Once created, the music is perpetuated through the oral tradition whereby heard, remembered, and performed for others.

Present knowledge relative to the development of modes by which Western music could be notated crystallized by the Baroque Era. Prior to the 12th century, any interpretation of Western music was mere guesswork.

At the culmination of this unit, students ought be keenly aware of the fact that the strength of Western music is its ability to be accurately notated and performed while the strength of folk music is heritage and the ability to transmit current taste and feeling of people.

OBJECTIVES

At the conclusion of this unit, students will demonstrate the ability to:

A. Describe the system used to notate music.

B. Put in order the events that influenced music in the early church.

C. Trace the origin and development of Western art music.

D. Classify musical instruments according to families.

E. Interpret the function of music in Africa.

F. Classify African instruments according to structure and function.

G. List the characteristics of Early American slave music.

H. Express in a discussion the various attitudes about music in the Colonial Church.

I. Hear the obvious characteristics of Renaissance and Baroque music.

INSTRUCTIONAL RESOURCES

Required Reading:

Hoffer, Charles R. The Understanding of Music. 4th ed. Indiana: Wadsworth Publishing Company, Inc., 1981. pp. 92-192.

Mclin, Lena. Pulse: A History of Music. San Diego: Kjos Music Company. 1977.
Pages 7-17.

Southern, Eileen. The Music of Black Americans: A History. New York: W.W. Norton and Co., Inc., 1971.
Pages 3-55.

ANNOTATED BIBLIOGRAPHY

Mclin, Lena. Pulse: A History of Music. San Diego: Kjos Music Company. 1977.

A historical survey of traditional European music and musicians as well as the chronological history of music among Afro-Americans from field hollers to Gospel and Soul music.

DISCOGRAPHY

African Musical Instruments. FE 8460

African and Afro-American Drums. FE 4502-4503

Anthology of American Folk Music. FA 2951-2953

A Treasury of Early Music. HSE 9100-9103

Lullabies of the World. FE 4511

Masterpieces of Music Before 1750. HSE 9038-9040

Negro Music of Africa and America. FE 4500

Record Album: The Understanding of Music. Columbia Records

Southern Folk Song Heritage. Altantic 1346-1352

The History of Music in Sound. RCA and Oxford University Press.

FILMS

Music in Africa. National Educational Television, NET 1963

Discovering American Folk Music. WILB 1969

Discovering the Music of the Middle Ages. BFA 1968

FILMSTRIP

Africa. Warren Schloat Productions, Inc., Pleasantville, N.Y.
Musical Instruments: Wind, String, Percussion
Textiles
Jewelry
Architecture

ACTIVITIES

A. All students will:

1. Complete study exercises 8 - 14 when assigned. These exercises will form the bases for class discussions and testing.

2. Complete listening practices 3 - 5 to be used for discussions and testing.

3. Participate in a class discussion to express the importance of the cultivation of poetry and music during the time of the Crusades. Discussions will address the following:
   a. Countries associated with the Crusades.
   b. the difference between the troubadours and the trouveres.
   c. the difference between the minnesingers and the meistersingers.
   d. various types of songs sung by the troubadours

4. Demonstrate a knowledge of the pentatonic scale used by many folk cultures including Africa. Demonstrations will be in the form of chants, cries, and hollers which represent the use of music by slaves during the Colonial period.

5. Chart, upon reading pages 3-55 in The Music of Black Americans, the origin and development of Afro-American music up to the close of the seventeenth century. The chart will show both the African and European influences on Afro-American music.

B. Some students will:

1. Produce information and description of ancient Greek instruments, ancient Chinese instruments, ancient Hebrew instruments, and ancient African instruments. Descriptions will include the following information:
   a. General description of instrument
   b. When the instrument was most played
   c. What contemporary instruments, if any, has the ancient instrument influenced.
   d. If possible, a sketch of the instrument.

2. Listen to a recording or broadcast of a Gregorian Chant (plainchant), then choose two familiar songs like "Three Blind Mice," "The Farmer in the Dell," etc., and write one in plainchant and one in organum style using the treble clef.

3. Write an original composition demonstrating their ability to distinguish African instruments categorized as: Aerophones, Chordophones, Membranophones, and Idiophones. Sketches or pictures are to be provided when possible.

4. Draft 3-5 questions for class discussions following the showing of the film Music in Africa. Questions for discussion will address whether or not typical characteristics of African music can still be found in Afro-American music.

5. Write a short comparison of the similarities and differences in the lives of Bach and Handel. The following will be included for each man:
   a. date and country of birth
   b. father's occupation
   c. education
   d. how each earned a living
   e. type of music composed
   f. family life
   g. recognition by contemporaries
   h. physical affliction

TENTATIVE SCHEDULE (Weeks 4-6)

A. Folk and Ethnic Music

   1. Characteristics

   2. Music of West Africa

   3. Early American slave music

B. Early Western Music

   1. Gregorian Chant

   2. Mass

C. Renaissance Music

   1. Madrigal

   2. Motet

D. Baroque Vocal Music
   1. Recitative and Aria
   2. Cantata and Oratorio
   3. George F. Handel

E. Baroque Instrumental Music
   1. The Fugue
   2. Suite and Concerto Grosso
   3. Johann S. Bach

EVALUATION (See page 27)

UNIT III: EIGHTEENTH CENTURY MUSIC

OVERVIEW

The music of eighteenth century Europe is predicated on the attitudes of the thinkers of that era. Briefly, the philosophy of the eighteenth century thinkers was this: first, truth can be realized only by the process of reason; thus an emphasis must be placed on learning and intellectual pursuits. Second, the universe is a machine governed by inflexible laws that human beings cannot override. Therefore, what is true is true throughout the entire world; it is universal. Third, emotions as a guide to truth are false, so rational intellect should control human behavior. In support of that belief, the music by composers of that era gives the impression of clarity, repose, balance, and restraint of emotional expression.

The role of music in this country, however, took on a different development in that it tended to be less formal. Hence the study of eighteenth century music in this unit will be approached with a conscious attempt to identify the "dualism" that existed not only between Europe and this country relative to music development, but also between blacks and whites. The outcome of this unit should result in valuable information about the impact of "formal and informal" music in both Europe and America.

OBJECTIVES

At the conclusion of this unit, students will demonstrate the ability to:

A. Identify important composers and describe their contribu- to eighteenth century music.

B. Differentiate between sonata-allegro form and rondo.

C. Discuss the origin and development of the symphony orchestra.

D. Identify and define the components of a classical opera.

E. Describe musical activities among slaves.

F. Interpret music as sung by slaves in camp meetings.

G. Describe in a discussion the events that led to the emergence of independent Black churches in this country.

H. Hear the obvious characteristics of formal and informal eighteenth century music.

INSTRUCTIONAL RESOURCES

Required Reading:

Hoffer, Charles R. The Understanding of Music. 4th ed. Indiana: Wadsworth Publishing Company, Inc., 1981.
Pages 196-263.

Mclin, Lena. Pulse: A History of Music. San Diego: Kjos Music Company. 1977.
Pages 21-30.

Southern, Eileen. The Music of Black Americans: A History. New York: W.W. Norton and Co., Inc., 1971.
Chapter 3.

ANNOTATED BIBLIOGRAPHY

Frazier, E. Franklin, and Lincoln, C. Eric. The Negro Church in America and The Black Church Since Frazier. New York: Schocken Books, 1974.
A study in two volumes of the Negro Church in America from the days of slavery to the advent of the period of black militancy in the church.

Johnston, Ruby F. The Development of Negro Religion. New York: Philosophical Library, 1954.
A study of the history of the Negro Church in America with emphasis on Southern Black Culture.

DISCOGRAPHY

Anthology of American Folk Music. FA 2951-2953

Black Music of Two Worlds. FE 4602

Music from the South. Volumes 6-10, FE 2560-2659

Music of the World's People. Volumes 1-5, FE 4504-4508

Record Album: The Understanding of Music. Columbia Records

Southern Folk Song Heritage. Atlantic 1346-1352

The History of Music in Sound. RCA and Oxford University Press

FILM

What Makes Music Symphonic? CBS. 1965

ACTIVITIES

A. All students will:

1. Complete study exercises 15 - 19 when assigned. These exercises will form the bases for class discussions and testing.
2. Complete listening practices 6 - 8 to be used for discussions and testing.
3. Demonstrate a knowledge of I, IV, V, and V^7 chords used to harmonize the various types of spirituals and worksongs created by slaves. Examples of long-phrase melodic spirituals, call and response type spirituals, and short segmented syncopated type spirituals are to be included in demonstrations or recorded illustrations.
4. Continue the development of Afro-American music on a given time chart following the reading assignments.

B. Some students will:

1. Draft 3 - 5 questions for class discussions following the showing of the film What Makes Music Symphonic? At least one question will reflect the typical attitude of most blacks about European art music.

2. Write a short paper on the Haydn Symphonies that will include the following:
   a. The approximate number of symphonies composed by Haydn.
   b. At least three symphonies identified by their number and nickname.
   c. A reference to the influences of London, Oxford, and Solomon in the symphonies.
   d. The Esterhazy family and Haydn.

3. Complete a brief biography on the life of Mozart. Research will include the following:
   a. Mozart the child prodigy.
   b. Concert tours as a child.
   c. Early success.
   d. Financial struggles.
   e. Three famous operas by Mozart.
   f. Two famous symphonies by Mozart.
   g. Mozart's last work, the "Requiem."

4. Express in a paper, the circumstances involved in Beethoven's life at the time he composed the "Pathetique Piano Sonata." The following information should be included as a result of inquiry:
   a. The tragic affliction which changed Beethoven's whole life during this time.
   b. The age of Beethoven when he wrote the sonata.
   c. Why the "Pathetique" was the turning-point in Beethoven's career.

TENTATIVE SCHEDULE (Weeks 7-9)

A. The American Scene

   1. The origin and development of hymn-singing.

   2. Synthesis of spirituals and worksongs.

   3. Emergence of independent Black churches.

   4. Singing at camp meetings.

B. Europe

   1. Wolfgang A. Mozart

   2. Franz J. Haydn

   3. The Classical Symphony Orchestra

   4. Classical Opera

   5. The Classical Concerto

   6. Sonata-Allegro Form
   7. Rondo
   8. Chamber Music
2. Beethoven: From Classicism to Romanticism
   1. George P. Bridgetower (1779-1860)
   2. Pathetique Sonata

EVALUATION (See page 27)

UNIT IV: NINETEENTH CENTURY MUSIC

OVERVIEW

In Europe, the music of the nineteenth century was exemplified by personal emotional expression on the part of composers. Musicians, like the artists of that period, were fascinated by the unknown and stood in awe of the world. They were impressed by the mystery, not the clarity, of the world as is often mirrored in their music. They tended to rely on emotion and imagination rather than on the rational intellect that had been central to the eighteenth century outlook. Not only were they impressed by the unknown forces of the world, they reveled in the struggle against those forces and found excitement in the "long ago and far away." Resentment of rules and restraints, another attitude that is very much alive in contemporary American society, was also a feeling shared among musicians of that period. These attitudes were part of a new-found freedom which helped to end the class system in Europe and allowed an artist to be or do whatever his ability and drive would permit.

In an age that yearned for the sometimes unattainable, an intense desire for freedom grew among slaves in this country. Over the years, they had developed a sizable repertory of songs in anticipation of the day when freedom would come. Despite their isolation on the plantations, slaves were keenly aware of the bitter conflict shaping up in this country that was to result in the Civil War. The aim of this unit, through the study of music of this period, will be to make students cognizant of the value of freedom and liberty. Artists in Europe were freed from the patronage of church and aristocracy, and slaves were freed from bondage in this country.

OBJECTIVES

At the conclusion of this unit, students will demonstrate ability to:

A. Discuss the emergence of the piano and violin as prominent solo instruments during the nineteenth century.

B. Aurally identify anart song.

C. Differentiate program music from absolute music on a program.

D. Follow the plot of a ballet.

E. Write an original plot simular to those used in Italian Grand Opera and German Grand Opera.

F. Describe the typical minstrel show presented in this country prior to the Civil War.

G. Describe the typical minstrel show presented in this country following the Civil War.

H. Explain the importance of the "Fisk Jubilee Singers" relative to the spread of Afro-American music.

I. Recount the development of singing the blues amongs blacks after Emancipation.

J. Hear the obvious characteristics of nineteenth century folk and art music.

INSTRUCTIONAL RESOURCES

Required Reading:

Hoffer, Charles R. The Understanding of Music. 4th ed. Indiana: Wadwworth Publishing Company, Inc., 1981.
Pages 266-367.

Mclin, Lena. Pulse: A History of Music. San Diego: Kjos Music Company. 1977
Pages 35-58

Southern, Eileen. The Music of Black Americans: A History New York: W.W. Norton and Co., Inc., 1971.
Pages 105-276

ANNOTATED BIBLIOGRAPHY

Recommended Reading:

Cone, James H. *The Spirituals and The Blues: An Interpretation*. New York: The Seabury Press, 1972.

An explanation of how Afro-Americans expressed their moods, feeling, joys, and sorrows through music. Emphasis is placed on the fact that music has been the force that kept blacks in touch with humanity.

Epstein, Dena. *Sinful Tunes and Spirituals*. New York: Dell Publishing Company, Inc., 1963.

A collection of stories about men and animals and gods; supernatural events and everyday happenings of love, hate, jealousy, trickery and magic.

Jones, Leroi. *Blues People: Negro Music in White America*. New York: Morrow, 1963.

A critical cultural, economic, and emotional history of a people. The text traces not only the development of Black Music which affected white America, but also the values of Blacks which affected white America.

Litwack, Leon. *Been in the Storm So Long: The Aftermath of of Slavery*. New York: Alfred A Knopf, Inc., 1979.

A study of the aftermath of slavery telling how the news of emancipation was received by enslaved blacks; its effects on the relations of whites and blacks in both the North and the South, and what role the situation had on the developments of Reconstruction.

DISCOGRAPHY

Fisk Jubilee Singers. Folkways FA 2372

Music from the South. Volumes 5-10 FE 2560-2659

Negro Work Songs and Calls. Library of Congress L-8

Record Album: The Understanding of Music. Columbia Records

Roots of the Blues. New World NW 252

The History of Music in Sound. RCA and Oxford University Press

FILM

Classical Ballet. National Educational Television NET 1960

ACTIVITIES

A. All students will:

1. Complete study exercises 20 - 26 when assigned. These exercises will form the bases for class discussions and testing.

2. Complete listening practices 9 - 12 to be used for discussions and testing.

3. Continue the development of Afro-American music on the time chart following the reading assignments.

4. Write an original composition describing the singing of the blues following emancipation. The paper will include a through description of the blues scale and typical subjects for blues text.

B. Some students will:

1. Draft 3 - 5 questions for class discussions following the showing of the film Classical Ballet. At least one question will address the fact that ballet steps and movements are alien to traditional African or Afro-American dancing.

2. Design a typical minstrel show program used prior to the Civil War. The paper will mention the costumes worn, instruments played, type of entertainment, performance practices, and typical audiences.

3. Demonstrate by writing, a knowledge of minstrel show programs typically used after the Civil War. A general description of costumes, instruments, entertainment, and musicians will be included.

4. Attend a live performance or listen to an opera and write a critique on the overall performance. Newspaper reviews will be used as a guide for the critique. The paper will include the following:
   a. type of opera (German or Italian)
   b. Name and composer of opera.
   c. List of characters and names of leading singers.
   d. Conductor and orchestra
   e. Brief summary of opera story.
   f. Personal opinion of performance.

TENTATIVE SCHEDULE (Weeks 10-12)

A. America

1. The nineteenth century Black Church and Music
2. Minstrel Shows prior to Civil War
3. Songs of the Anti-Slavery movement
4. Songs of the Underground Railroad.
5. Minstrel Shows after the Civil War
6. Blues and Ragtime
7. The Fisk Jubilee Singers

B. Europe

1. Early Romantic Music
    a. Vocal Music (The Art Song)
    b. Character Pieces for Piano
    c. Program Music and Ballet
2. Romantic Grand Opera
    a. German
    b. Italian
3. Late Romantic Music
    a. Nationalism
    b. Impressionism

EVALUATION (See page 27)

UNIT V: TWENTIETH CENTURY MUSIC

OVERVIEW

The twentieth century is a period of "isms"-- individualism, realism, nationalism, transitionalism, and primitivism. Virtually every aspect of music has been altered in this century but not by everyone, and not in a unified manner. Although some composers have created music that bears little relationship to previous music, most composers have been evolutionaries, not revolutionaries. There is a sizable carry-over in the twentieth century from the music of preceding centuries. Such is the case on the American Scene. Jazz, distinctly a twentieth century phenomenon and essentially a popular American art, is a significant category which has influenced almost all branches of serious composition. On the popular side, it has had considerable influence on the cultural life of this century as an expression of the longings, joys, and sometimes protests of the masses.

In this final unit, students will examine how Jazz, created by untutored musicians, sprung up from the often negative experiences of Afro-Americans and rose to prominence to influence both formal and informal music in this country and abroad.

OBJECTIVES

At the conclusion of this unit, students will demonstrate the ability to:

A. Follow directions on a music call-chart.

B. Explain the influence of technology on 20th century music

C. Describe the Nationalistic movement among Black composers.

D. Express in a discussion the influence of Ragtime and Blues on the development of Jazz.

E. Identify Dixieland style of performing Jazz aurally.

F. Explain how Jazz reached the concert stage here and abroad.

G. Describe the origin of Gospel Music.

H. Trace the development of Jazz to the present.

I. Identify songs of the Civil-Rights Movement.

J. Hear the obvious aspects of twentieth century music.

INSTRUCTIONAL RESOURCES

Required Reading:

Hoffer, Charles R. The Understanding of Music. 4th ed. Indiana: Wadsworth Publishing Company, Inc., 1981.
Pages 370-495.

Mclin, Lena. Pulse: A History of Music. San Diego:Kjos Music Company. 1977.
Pages 63-130.

Southern, Eileen. The Music of Black Americans: A History. New York: W.W. Norton and Co., inc ., 1971.
Pages 278-510.

ANNOTATED BIBLIOGRAPHY

Recommended Reading:

Jefferson, J., and Nix, Verolga, eds. Songs of Zion: Supplemental Worship Resources 12. Nashville: Abingdon, 1981.
An excellent new hymnal which contain words, music and fine arrangements of some of the most popular hymns spirituals, and contemporary gospel songs of noted black songwriters including Tindley, Dorsey, Andre Crouch, Walter Hawkins, and others.

Keil, Charles. Urban Blues. Chicago: The University of Chicago Press, 1966.
Social implications of contemporary blues of Black Americans.

Morgan, Kathryn. Children of Strangers: The Stories of a Black Family. Philadelphia: Temple Univ. Press, 1980.
A personal study of the use of narratives about family members as a means of transmitting values.

Walker, Wyatt Tee. Somebody's Calling My Name: Black Sacred Music and Social Change. Valley Forge: Judson Press, 1979.
An informative account of Black religious music as a reflection of change in the socialization process of blacks. Liberal quotations and listing of gospel songs and spirituals.

DISCOGRAPHY

Afro-American Symphony. (Still) Music in America MIA 118

An Introduction to Gospel Songs. RBF Records RF 3

Dave Brubeck's Greatest Hits. Columbia CS 9284

Fisk University's Black Mass Choir. Nashboro/creed Lp 3040

Natalie Hinderas/Music of Black Composers. Desto DC 7102

Record Album: The Understanding of Music. Columbia Records

Switched-on Bach. Columbia MS 7194

Thomas Dorsey/Precious Lord. Columbia Records KG 32151

The History of Music in Sound. RCA and Oxford University Press

The Origin and Development of Jazz. Follett Educational Corp. L25

History of Jazz on Records. FE 2801-2811
Roots: The Rock and Roll Sound of Louisiana and Mississippi. FE 2855
The Jazz Story. Capital W2137-2141
The Music of New Orleans. Fe 2461-2465

Excerpts from Porgy and Bess. Columbia Records.

West Side Story. (Bernstein) Columbia Records

We Shall Overcome: Songs of Freedom Riders and Sit-ins. FH 5591

FILMS

Modern Music. National Education Television. NET 1967

Discovering Electronic Music. BFA 1970

What is American Music? CBS 1967

Black Music in America: From Then Till Now. LCA 1971

FILMSTRIP

Soul Music. EAV 1980

The Blues. EAV 1980

Jazz. EAV 1980

ACTIVITIES

A. All students will:

1. Complete study exercises 27-35 when assigned. These exercises are for class discussions and testing.

2. Complete listening practices 13 and 14 for class discussions and testing.

3. Complete development of Afro-American music on time chart to present. Success is contingent on assigned readings.

4. Follow chart while listening to "Juba Dance" by Dett and "The Afro-American Symphony" by Still. A brief statement will be required where students will identify Afro-American and Anglo-American in these compositions.

B. Some students will:

1. Write a brief report of the use of Jazz techniques in serious music of the twentieth century. The report will include references to at least three of the following composers who use elements of Jazz in their compositions.

Leonard Bernstein
Aaron Copland
Claude Debussy
Morton Gould
Darius Milhaud
Igor Stravinsky

2. Critique a live performance of Black Music

TENTATIVE SCHEDULE (Weeks 13-15)

A. 20th Century Classical Music

1. Instrumental

2. Vocal

3. Opera

4. "Isms"

B. American

1. Afro-American Music

a. New Orleans (Dixieland)
b. Classic Blues (Urban)
c. Gospel Music
d. The Swing Era (Big Bands)
e. Boogie-Woogie and Bop
f. Avant-garde

(1) Soul
(2) Songs of the Civil-Rights Movement
(3) Black College Gospel Choirs

2. Country and Western

3. Bluegrass

4. Rock

5. Broadway Musicals

EVALUATION (See page 27)

EVALUATION

A. Students will be evaluated on the highest score made on four out of five proficiency exams that will be administered at the end of each unit. One third of each exam will test aural knowledge.

B. Students will be evaluated on assigned and/or selected presentations for class discussions. All written assignments must be typed or written neatly in ink. Papers with outstanding errors in spelling, grammar, punctuation, etc. will not be graded until deficiencies have been corrected. Late or recycled assignments will result in a lower grade.

C. Students will be evaluated on reading and listening assignments prepared outside the classroom for participation in class discussions. It is suggested that one hour per week be set aside for listening assignments.

D. Students will be evaluated on completed study exercises in Study Guide and Scores for the Understanding in Music.

E. Students will be evaluated on class attendance. Excessive unexcused absences will result in the final grade being lowered a full letter.

SCALE

Four proficiency exams (50 points each)	200
Assigned or selected project for each unit (50 points)	200
Listening Assignments (25 points each unit)	100
Class participation	50
Class attendance	50
	600

551-600 = A
501-550 = B
451-500 = C
401-450 = D

400 and below = Failure

HU 231. Humanities

Bethune-Cookman College

Margaret E. Duncan, Instructor

Spring Semester, 1982-1983

Margaret E. Duncan

Course Description

This course is a study of the Humanities through the Black experience. It attempts to correlate selected expressions in the visual arts, music, and literature of Black Americans and to examine the influences of other cultures on these disciplines.

Course Objectives

1. to reveal the problems of man in modern society, his attempts to find solutions in the past, and his probable path to the future;
2. to establish the worth of all individuals and to foster respect for the fundamental dignity of all in spite of their diversities;
3. to assess the value of each culture;
4. to increase appreciation of various forms of expression;
5. to awaken a greater sensitivity to the Black-American experience;
6. to heighten students' awareness and appreciation of Blacks;
7. to foster continued study of the cultures of ethnic groups and to formulate a basic understanding of their differences and similarities.

Texts

Hansberry, Lorraine. A Raisin in the Sun. Random, 1959.

Jones, LeRoi. Dutchman; and the Slave. Morrow, 1964.

Klotman, Phyllis R., ed. Humanities Through the Black Experience. Dubuque, Iowa: Kendall/Hunt Publishing Co., 1977.

Witt, Mary Ann, et al. The Humanities: Cultural Roots and Continuities. Heath and Co., 1980.

Course Outline

The following course will be introduced by a lecture on the meanings of the Humanities and the Black experience.

Duncan

UNIT I: BLACK AMERICAN MUSIC (Weeks 1-5)

Objectives

1. to examine the distinct features of Black American music;
2. to identify major Black American composers;
3. to identify the different forms of Black American music;
4. to examine the major influences on Black American music.

Activities

1. Read Chapters 1, 3, and 5 of Klotman.
2. Discuss the characteristics of the blues, spirituals, gospel, jazz.
3. Discuss European musical tradition and its influence.
4. Discuss African tradition and its influence.
5. Discuss Judeo-Christian tradition and its influence.
6. Listen to and describe the stylistic features of the following:
   - a. "Juba Dance" by Nathaniel Dett
   - b. "Sweet Home Chicago" by Robert Johnson
   - c. "Afro-American Symphony" by William Still
   - d. "Heav'n, Heav'n" by Marian Anderson
   - e. "Couldn't Hear Nobody Pray" by Fisk Jubilee
   - f. "When the Saints Go Marching In" in blues style
   - g. "Don't Take Everybody to Be Your Friend"
   - h. "Precious Lord" by David Dorsey

Evaluation

Each student will write a three-page paper on one of the forms of Black American music or discuss the Afro-American or Anglo-American influence on one of the compositions.

Bibliography

Charters, Samuel. The Country Blues. New York: Holt, Rinehart & Winston, 1959.
A study of early blues singers and their recordings.

Jones, LeRoi (Amiri Baraka). Blues People. New York: Morrow Press, 1963.
An excellent social history of how Black music was shaped by the Black experience from slavery to the avantgarde era of jazz in the 60s.

Keil, Charles. *Urban Blues*. Chicago: The University of Chicago Press, 1966.
This shows the social implications on contemporary blues of Black Americans.

Southern, Eileen. *The Music of Black Americans*. New York: W. W. Norton, 1971.
This is a full history of Black-American music from the African heritage to the contemporary period.

Walter, Wyatt tee. *Sombody's Calling My Name: Black Sacred Music and Social Change*. Valley Forge: Judson Press, 1979.
This is a very informative work on Black religious music as a reflection of change in the socialization process of Black Americans. It lists many gospel songs and spirituals.

Williams, Martin. *The Jazz Tradition*. New York: Oxford Press, 1970.
A good account of the history and nature of jazz.

UNIT II: BLACK-AMERICAN LITERATURE (Weeks 6-10)

Objectives

1. to heighten awareness of the contributions of Black-American writers;
2. to note the influence of folklore, blues, and spirituals on Black-American literature;
3. to identify basic similarities and differences in writings of selected European and Black-American writers;
4. to recognize the predominant Black-American themes;
5. to examine Judeo-Christian influence on Black-American literature.

Activities

1. Read and dramatize the plays *Othello* and *A Raisin in the Sun* and discuss dramatic techniques and themes.
2. Read and discuss *Genesis* and God's *Trombones* and do a comparative study of the creation.
3. Read morality play *Everyman* and *Dutchman* and compare and contrast the concept of man and dramatic techniques.

4. Read selections from the Odyssey and Invisible Man and discuss the classical influence as well as Afro-American influence on Invisible Man.

5. Read the following poems in order to discuss Afro-American influence:

   a. "Hey!" by Langston Hughes
   b. "Hey! Hey!" by Langston Hughes
   c. "Suicide" by Langston Hughes
   d. "Stony Lonesome" by Langston Hughes
   e. "Tin Roof Blues" by Sterling Brown
   f. "Ma Rainey" by Sterling Brown

6. Read the following poems in order to identify European influence:

   a. "If We Must Die" by Claude McKay
   b. "Frederick Douglass" by Robert Hayden
   c. "The World Is Too Much With Us" by William Wordsworth
   d. "Let Me Not to the Marriage of True Minds" by William Shakespeare
   e. "A Hymn to Morning" by Phyllis Wheatley
   f. "Essay on Man" by Alexander Pope

Evaluation

Each student will give an oral report on one of the folk traditions and a written report on any of the works studied. He may discuss the topic in terms of theme, form, images, meter, language.

Bibliography

Bell, Bernard W. The Folk Roots of Contemporary Afro-American Poetry. Detroit: Broadside Press, 1974.
Highly recommended for a study of the folk tradition in Afro-American poetry.

Brown, Sterling. Negro Poetry and Drama and the Negro in American Fiction. New York: Atheneum, 1969. Reprint of Brown's 1937 monographs.
See Chapters 2-5.

Charters, Samuel. The Poetry of the Blues. New York: Oxford University Press, 1970.
Discussion of Blues lyrics as literature.

Finnegan, Ruth. Oral Literature in Africa. New York: Oxford University Press, 1970.
The most scholarly survey of African oral traditions available in English.

Fisher, Dexter, and Robert B. Stepto. Afro-American Literature: The Reconstruction of Instruction. New York: Modern Language Association, 1979.
See chapter by Stepto, "Teaching Afro-American Literature: Survey or Tradition," pp. 8-24.

Gleason, Judith. Orisha: The Gods of Yorubaland. New York: Atheneum, 1971.
A good collection of tales and myths of African gods.

Henderson, Stephen. Understanding the New Black Poetry: Black Speech and Black Music as Poetic References. New York: William Morrow & Co., Inc., 1973.
A brilliant analysis of Black poetry.

Hudson, Theodore. "Technical Aspects of the Poetry of Langston Hughes." Black World, September 1973.
Very useful for understanding the musical aspect of the poetry of Langston Hughes.

Hughes, Langston. The Weary Blues. New York: Alfred A. Knopf, 1926.
A good discussion of the blues.

Locke, Alain. "The Negro and the American Theatre (1929)" from The Black Aesthetic, ed. Addison Gayle, Jr. New York: Anchor Books, 1972.
An historical account of Black drama to 1927 as well as an insightful projection of the future of Black drama.

UNIT III: BLACK-AMERICAN ART

Objectives

1. to trace the development of Black-American art from its origin in Africa to contemporary art;
2. to identify some major Black-American artists and their artistic contribution;
3. to identify basic similarities and differences between Black-American art and European art;
4. to recognize the similarities between art and the other branches of the humanities;
5. to recognize the predominant Black-American themes in art;

6. to be able to identify the following artistic terms:

expressionism, impressionism, murals, avant-garde, cubism, design multiple, mosaic, Fauvism, dadaism, geometric symbolism, romanticism, realism, surrealism, still life, texture, rhythm, monophonic, polyphonic, balance, seascape painting, landscape painting, figurative painting, hardedge.

Activities

1. Read about and discuss the African tradition in the arts in Klotman Chapter 2.
2. Read about and discuss rebellion in the arts in Klotman Chapter 6.
3. Read about and discuss the European artistic tradition in Witt.
4. Read about and discuss the Judeo-Christian influence on the arts in Klotman (pp. 32-41).
5. Visit art museum in Daytona Beach.
6. View slides of the following artists:

Hale Woodruff, Palmer Hayden, Claude Johnson, William Johnson, James Wells, Henry O. Tanner, Lois Maillou Jones, Edmonia Lewis, Horace Pippin, Charles White, Edward Bannister, Hughie Lee-Smith.

Evaluation

Each student will write a three-page paper on art as special commentary or on the Black experience expressed in art.

Bibliography

Atkinson, J. Edward. Black Dimensions in Contemporary American Art. New York: New American Library, 1971.
Treats the wide range of themes and styles which reflect the major trends in modern American art.

Barr, Alfred. Cubism and Abstract Art. New York: Museum of Modern Art, 1936.
A good study of modern art.

Fine, Elsa H. The Afro-American Artist: A Search for Identity. New York: Holt, Rinehart, Winston, 1973.
A history of Black-American artists from the colonial period to contemporary period.

Horowitz, Benjamin. Images of Dignity. Glendale, California: Ward Ritchie Press, 1967.
A study of the drawings of Charles White.

Lewis, Samella. Art: African American. New York: Harcourt, Brace, Jovanovich, Inc., 1978.
A good analysis of the progressive development of the arts from colonial period to contemporary period.

Locke, Alain, ed. The Negro in Art. Washington, D. C.: Associates in Negro Folk Education, 1940. Reprint, New York: Hacker Art Books, 1968.
A pictorial record of the Negro artist and the Negro theme in art.

Male, Emile. Religious Art: From the Twelfth to the Eighteenth Century. Noonday Press, 1972.
A good source for the development of and changes in religious art and iconography.

Porter, James A. Modern Negro Art. New York: Dryden Press, 1943. Reprint, New York: Arno Press, 1969.
A good pictorial expression of contemporary Black-American art.

Humanities 300. Black Heritage

Fort Valley State College

Betty H. Miles, Instructor

Winter Quarter, 1983

Humanities 300: Black Heritage

Course Description:

A study of the literary and historical works of selected Black American writers of the 17th, 18th, 19th, and 20th centuries. The work of this course will focus upon three chronological segments of Black heritage and three themes: Freedom (Africa to 1619), Enslavement (1619 to 1865 in the United States), and Liberation (1865 to the present). The course will be an examination of black art, literature and music as the aesthetic expression of the Black man's condition in America.

This course is introductory rather than comprehensive, using selected examples to help students develop skills that can be used for a more extensive examination of the Black heritage.

Course Objectives:

By the end of the quarter the student will be able to:

1. categorize African and Afro-American literature as an expression of culture
2. apply literary terms in discussing or writing about a literary work and determine their significance in the represented literature
3. analyze basic literary genres--short story, poetry, novel, drama, narrative essay--as they are related to the heritage of the black man
4. trace the music of the black man from Africa to the present by looking at Negro spirituals, Negro work songs, blues and jazz

Miles

Textbooks:

Franklin, John Hope. From Slavery to Freedom; A History of Negro Americans. 5th edition. New York: Alfred A. Knopf, 1980.

Klotman, Phyllis Rauch and others, eds. Humanities Through the Black Experience. Dubuque, Iowa: Kendall/Hunt Publishing Co., 1977.

Supplementary Textbooks:

Goode, Kenneth G. From Africa to the United States and Then: A Concise Afro-American History. 2nd edition. Glenview, Illinois: Scott, Foresman and Co., 1976.

Huggins, Nathan I. and others, eds. Key Issues in the Afro-American Experience. New York: Harcourt, Brace Jovanovich, Inc., 1971.

Levine, Lawrence W. Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom. New York: Oxford University Press, 1977.

INTRODUCTION
(DAYS 1-2)

Materials to be covered:

1. goals and objectives of the course
2. perspective and direction of course
3. review of syllabus
4. presentation of ready reference outline of Black Heritage to students

UNIT I. FREEDOM (AFRICA TO 1619)

(Weeks I-II)

Unit objective: at the end of this unit the student will be able to:

1. explain how geography and the complex social institutions of Africa served as determinants in the evolution of African art, music and literature
2. identify various types of oral expression in Africa and America

Instructional Material

1. An overall discussion of the complexities of traditional African societal structure, especially family and kinship groupings, political organization, and economic development

2. Assigned chapters in John Hope Franklin's From Slavery to Freedom: A History of Negro Americans. chapters I, II, and III

3. Film - "Introduction to Black Heritage"

Unit Activities

1. Lecture: Introduction to Black Heritage

2. Students will review the film "Introduction to Black Heritage"

3. Students will read the resource materials and explain life and traditional African societal structures

4. Students will write a 1-3 page position paper in which they discuss parallels in the use of animal imagery in African tales

5. Students will locate on a map the regions from which Black slaves came to the United States

Unit Bibliography

Bastide, Roger. African Civilization in the New World. New York: Harper and Row, 1971.
An exceptionally valuable study of syncretism.

Bebey, Francis. African Music: A People's Art. New York: Hill, 1975.
An introduction to traditional African music.

Bennett, Lerone. Before the Mayflower: A History of the Negro in America, 1619-1964. Baltimore, Maryland: Penguin Books, Inc. 1966.
A study dealing with the plight of Black folks from their days in Africa prior to their capture and enslavement to the days of the Civil Rights Movement in more recent time.

Bohannon, Paul and Curtin, Philip. Africa and Africans. Garden City, New York: Doubleday-Natural History Press, 1971.

The author looks at Africa's past, its people, and their institutions and even into the future. In order to understand the people of Africa and their changing world, one must understand the African heritage.

Diop, Cheikh. The African Origin of Civilization: Myth or Reality. Translated by Mercer Cook. Westport: Lawrence Hill and Company, 1974.

Cheikh Diop reflects theories set forth after intensive research and study into the history, both cultural and anthropological, of Africa and the Mediterranean areas.

Diop, Cheikh. The Cultural Unity of Black Africa. Third World Press, 1978.

A provocative argument that the concepts and practices linking diverse social groups form the basic cultural unity.

Evaluation

Students will take an objective test on materials discussed in this unit.

UNIT II. ENSLAVEMENT (1619 to 1865 in the United States)
(WEEKS III-IV)

Unit Objectives:

At the end of this unit the students will be able to:

1. trace the development of slavery in the United States
2. discuss the slave trade
3. discuss life on the plantation
4. discuss the conflicts involving runaways and slavecatchers
5. discuss and evaluate the slave revolts
6. recognize specific trends in the development of Afro-American literature prior to the Civil War

Miles

Instructional Material

1. Film on "The Heritage of Slavery"
2. Tape "To Be A Slave"
3. Assigned chapters in From Africa to the United States and Then, III, IV, V
4. Assigned chapters, From Slavery to Freedom: A History of Negro Americans, III -VIII
5. Assigned chapters in Black Culture and Black Consciousness, I, II
6. Assigned chapters in Key Issues in the Afro-American Experience, II, III, IV

Unit Activities

1. Lecture and discussion on the film "The Heritage of Slavery"
2. Students will listen to and discuss the tape "To Be A Slave" and write an essay analyzing the life of a slave
3. Lecture and discussion of the assigned materials
4. Students will discuss the slave songs
5. Lecture and discussion on the meaning of the slave tales
6. Students will discuss the following major black writers of the period: Frederick Douglass, Alexander Crummell, Theodore S. Wright and William Whipper

Unit Bibliography

Anstey, Roger, and Antippas, A.P. The Atlantic Slave Trade and British Abolition. Atlantic Highlands, New Jersey: Humanities Press, Inc., 1955.
Emphasis is placed on the role that the British played in the Atlantic slave trade.

Aptheker, Herbert. American Negro Slave Revolts. New York: International Publishers, 1969.
An insight into the slave rebellions that occurred with great frequency in America from the early years of the country's history to the Civil War.

Armstrong, George Dodd. The Christian Doctrine of Slavery. New York: Negro University Press, 1969. (Reprint of the 1857 edition).
A discussion on the justification of slave holding through letters and replies with a "christian conservative."

Baker, Houston. "Autobiographical Acts and the Voice of the Southern Slave." In The Journey Back: Issues in Black Literature and Criticism, pp. 27-52. Chicago: University of Chicago Press, 1980.
A penetrating discussion of how the "autobiographical act" functions in the autobiographies of Frederick Douglass and Booker T. Washington.

Blassingame, John W. The Slave Community. New York: Oxford University Press, 1979.
This work concentrates on the culture built by black slaves. The love the slaves had for their parents reveals clearly the importance of the family.

Blassingame, John. Slave Testimony. Baton Rouge: Louisiana State University Press, 1972.
This work is a group of slave letters, speeches, interviews, and autobiographies spanning two centuries.

Evaluation

An objective examination will be given at the end of the unit.

UNIT III. LIBERATION (1865 to the Present)

Unit Objectives

At the end of this unit the student will be able to:

1. discuss the Civil War
2. discuss the Reconstruction Period
3. identify and evaluate selected works by major black writers
4. identify black writers of the Harlem Renaissance
5. trace the musical heritage of the black man

Miles

Instructional Material

1. Assigned chapters in From Africa to the United States and Then, 73, 99, 118, 132, 142

2. Assigned chapters in Black Culture and Black Consciousness, 3, 5, 6

3. Assigned chapters in Travail and Triumph, 10,11, 12, 13

4. Handouts on black poetry

5. Assigned novels to read

6. Assigned "A Raisin in the Sun," Lorraine Hansberry

7. Assigned the following selections: "If We Must Die," Claude McKay; "Madam and the Rent Man," Langston Hughes; "We Wear the Mask," Paul L Dunbar; "Black Bourgeoisie," LeRoi Jones

8. Assigned chapters in Blues People, LeRoi Jones, 6, 7, 10, 11

Unit Activities

1. Lecture and discussion of assigned reading materials

2. Lecture on the following black leaders:

   Frederick Douglass
   W.E.B. DuBois vs. Booker T. Washington
   Marcus Garvey
   Malcolm X
   Martin Luther King, Jr.
   Stokeley Carmichael
   Eldridge Cleaver
   Horace Julian Bond

3. Lecture and discussion on the works of the following black writers:

   Margaret Walker
   Langston Hughes
   Claude McKay
   Lorraine Hansberry
   James Baldwin
   Sterling Allen Brown
   LeRoi Jones
   Richard Wright
   Ralph Ellison
   Claude Brown
   James Weldon Johnson

4. Students will write two position papers--one on poetry and one on a novel

5. Students will do an original class project on famous blacks and their contributions

6. Lecture on the elements of black music

Unit Bibliography

Andrews, William L. *The Literary Career of Charles W. Chestnutt*. Baton Rouge: Louisiana State University Press, 1980.
Andrews' study situates Chesnutt's work in the context of the literary and social problems faced by black writers after the Civil War.

Archibold, Helen A. *Negro History and Culture.* Chicago: Community Renewal Society, n.d.
Contains biographical sketches of Hiram Revels and Blanche Kelso Bruce, Black leaders and politicians during the Reconstruction Period.

Baker, Houston. "Autobiographical Acts and the Voice of the Southern Slave," In *The Journey Back: Issues in Black Literature and Criticism*, pp. 27-52. Chicago: University of Chicago Press, 1980.
A penetrating discussion of how the "autobiographical act" functions in the autobiographies of Frederick Douglass and Booker T. Washington.

Barksdale, Richard, and Kinnamon, Kenneth, ed., *Black Writers of America*. New York: MacMillan, 1972.
The introduction to chronological periods and the bibliography in this anthology are useful guides to further study.

Benedict, David. *General History of the Baptist Denomination*. Vol. II, Freeport: Books for Libraries Press, 1971.
A fictionalized account of the Prosser Rebellion which dramatizes the importance of music in Afro-American life during the ante-bellum period.

Brignano, Russell C. *Black Americans in Autobiography*. Durham: Duke University Press, 1973.
This anotated bibliography is an important research tool.

Bullock, Henry A. *A History of Negro Education in the South*. Cambridge: Harvard University Press, 1967.
A history of Negro education in the South from 1916-1960.

Evaluation

An objective examination will be given at the end of the unit.

In addition to the required readings, students will be asked at various times to review special television presentations and to bring in reports on current news of special interest to blacks.

Grading

The final grade will be determined in the following manner:

class discussion	20%
position papers, essays, paragraph	30%
class project	10%
quizzes	20%
final examination	20%

90-100 = A
80-89 = B
70-79 = C
60-69 = D
Below 60 = F

Music 3130.1 Afro-American Music

Xavier University

Eva Diane Lyle, Instructor

Fall Semester, 1982-83

Lyle

COURSE TITLE: AFRO-AMERICAN MUSIC

COURSE DESCRIPTION:

Afro-American Music is a course which examines the music developed and influenced by Afro-Americans in the United States. The course will include discussions of Afro-American musical styles, forms, and performance practices that were influenced by European music. African music retentions will also be a major topic of discussion in that characteristics such as rhythm, improvization, call and response pattern, and repetition were brought to this country and helped in shaping the music of Afro-Americans.

The Afro-American classical musician and what his role has been in this country will be observed. Questions raised by this statement will consist of: Who is the Afro-American classical musician? Is he a part of the "folk" or "formal" tradition? "Folk" is pertaining to retentions of African and Afro-American roots and "formal" is pertaining to elements of the European or Euro-American culture.

Sacred and secular music will be discussed and analyzed, especially in relation to the enormous impact they made in the music of both Afro- and Euro-Americans. As a result, interesting findings will present themselves in relation to patterns of musical and historical events that have been consistent in molding American music and, specifically, Afro-American music.

The goal of the Afro-American Music course is to increase students' awareness and understanding of and an appreciation of the historical, musical, political, and religious influences upon the music of Afro-Americans.

Unit One. The Musical Heritage of West Africans

The musical heritage of West Africans is vital to an understanding of the music that Afro-Americans developed. It is necessary in examining existing West African music retentions and it will also serve as background information towards a deeper awareness of Afro-American music.

I. Objectives

  A. Students will describe West African instruments such as the trumpet, drum, bow string, kora and xylophone.

  B. Students will identify West African ceremonial and non-ceremonial music.

  C. Students will identify rhythmic sounds used in West African music.

  D. Students will describe characteristics of West African music.

II. Instructional Resources

  A. Required Readings

    1. Southern, Eileen. *The Music of Black Americans: A History*. pp. 1-24.

    2. Southern, Eileen. *Readings in Black American Music.* pp. 1-5.

    3. Chernoff, John Miller. *African Rhythm and African Sensibility*. pp. 39-60.

    4. Nketia, J.H. Kwabena. *The Music of Africa*. pp. 67-79.

B. Annotated Bibliography

Chernoff, John Miller. *African Rhythms and African Sensibility*. Chicago: The University of Chicago Press, 1979.
The book discusses aesthetics and social actions in African musical idioms. Illustrations of a variety of drum rhythms and performance practices of the unity with drummers, dancers, and spectators are presented.

Nketia, J. H. Kwabena. *The Music of Africa*. New York: W.W. Norton and Company, 1974.
The book is designed as an introduction to the music of Africa. It attempts to provide a broad survey and rendition of the musical traditions of Africa and African culture.

Southern, Eileen. *The Music of Black Americans: A History*. New York: W.W. Norton and Company, 1971.
The book examines the dual aspects of the Afro-American and Euro-American musical traditions of the nation. It is a history of the musical activities of Afro-Americans in the United States.

Southern, Eileen. *Readings in Black American Music*. New York: W.W. Norton and Company, 1974.
The book contains supplementary readings of participants and activities related to *The Music of Black Americans.* This is an excellent book for the Afro-American music class.

C. Discography

Boulton, Laura C. *African Music*. New York: Folkways Records and Service, 1957.

Amoaka, Dr. W.K./Orff-Schulwerk. *African Songs and Rhythms for Children*. New York: Folkways Records and Service Corp., 1978.

III. Activities

A. Students will clap examples of poly and cross rhythms.

B. Students will identify West African instruments.

C. Students will discuss characteristics of West African music.

D. Students will identify West African ceremonial and non-ceremonial music.

E. Students will tap their feet to tempo in West African music.

F. Students will listen to West African music.

G. Students will observe artifacts of West African instruments.

IV. Tentative Schedule

A. Week One

1. Historical elements of West African music

2. Musical instruments and performance practices

3. The professional West African musician

B. Week Two

1. Music and poetic forms

2. Melody, rhythm, and musical texture

3. Poetry and the dance as related to West African music

V. Evaluation

A. Students will be given an objective quiz on terms related to the readings.

B. Students will be given a written examination in essay form on characteristics of West African music.

C. Students will listen to examples and describe, in writing, performance practices of West African music.

Unit Two. Song of Freedom 1619-1775

"Song of Freedom" refers to a cry for salvation during slavery by Afro-Americans. After a long and tiring journey against their will, the Afro-American seeks to adjust in his new home land. He is surrounded by a culture that is distinctly different from what he was accustomed to and the Afro-American now searches for freedom through songs of sacred and secular meaning.

I. Objectives

   A. Students will name songs of the colonial Americans.

   B. Students will describe religious practices of colonists.

   C. Students will identify West African influences on the music of colonial America.

II. Instructional Resources

   A. Required Readings

      1. Southern, Eileen. The Music of Black Americans: A History. pp. 25-69.

      2. Southern, Eileen. Readings in Black American Music. pp. 30-70.

      3. Epstein, Dena. Sinful Tunes and Spirituals. pp. 19-25.

      4. Levine, Lawrence. Black Culture and Black Consciousness. pp. 3-20.

      5. Long, Richard A. Africa to America. pp. 1-20.

B. Annotated Bibliography

Epstein, Dena. Sinful Tunes and Spirituals. Chicago: University of Illinois Press, 1977.

This book contains historical evidence, much formerly unknown to musicologists and historians of black culture, and pictures of the development of black folk music in the United States.

Levine, Lawrence. Black Culture and Black Consciousness. Oxford: Oxford University Press, 1981.

The book discusses Afro-American folk thought from slavery to freedom. It focuses upon the orally transmitted expressive culture of Afro-Americans in the United States during the century that stretched from the ante-bellum era to the end of the 1940's.

Long, Richard A. Africa and America. Georgia: The Atlanta University Press, 1981.

The book discusses essays in Afro-American culture. All of the essays were written during Summer Humanities Workshops held during the last five years at Atlanta University.

C. Discography

Negro Folk Music of Africa and America. New York: Folkways Records and Service Corp., 1959.

Charters, Samuel. Roots of Black Music In America. New York: Folkways Records and Service Corp., 1959.

III. Activities

A. Students will sing sacred and secular songs composed by Euro-Americans.

B. Students will clap their hands to secular and sacred music composed by Afro-Americans.

C. Students will listen to examples of psalms, hymns, folk and spiritual songs composed by the colonists.

IV. Tentative Schedule

   A. Week Three

      1. Music in the colonies

      2. Sources of information about Afro-American musicians

      3. Psalm singing and the reform movement

      4. The growth of hymnody

   B. Week Four

      1. Holiday celebrations and music

      2. The development of musical skills among the slaves

      3. Social songs

      4. Religious instruction for the slaves

      5. Recreation music of the slaves

V. Evaluation

   A. Students will be tested through short essays, on song forms developed during colonial times.

   B. Students will be tested on listening examples to distinguish style variations of the music during the colonial period.

   C. Students will be tested on musical vocabulary pertaining to class readings.

Unit Three. A Nation Within A Nation 1776-1866

Afro-Americans have become adjusted to the culture in this country. They have begun to explore and implement elements of Africanisms, whether consciously or unconsciously done, in their daily life routine. The Afro-American seeks to find a place in his environment and in doing so, a rich body of music materializes and takes shape opposite to Euro-American music. The Afro-American establishes church denominations and expresses his emotions tremendously. He becomes entrenched as a nation of his own within a nation.

I. Objectives

   A. Students will name the music that was developed during 1776-1866.

   B. Students will discuss characteristics of folk music.

   C. Students will identify religious songs and song fragments of Afro-Americans.

   D. Students will name church denomination affiliations of Afro-Americans during the period 1776-1866.

II. Instructional Resources

   A. Required Readings

      1. Southern, Eileen. The Music of Black Americans. A History. pp. 73-243.

      2. Southern, Eileen. Readings in Black American Music. pp. 75-120.

      3. Lomax, Alan. The Folk Songs of North America. pp. 64-120.

      4. Epstein, Dena. Sinful Tunes and Spirituals. pp. 189-280.

      5. Frazier, E. Franklin. The Negro Church in America. pp. 9-35.

B. Annotated Bibliography

Frazier, E. Franklin. The Negro Church in America. New York: Library of Congress, 1974.
The book traces the development of religion and music in the Black church from slavery days to the 1960's. This is a very good book to use in the Afro-American music course.

Lomax, Alan. The Folk Songs of North America. New York: Doubleday and Company, Inc., 1975.
The book contains songs and short essays of folk materials developed in North America. Famous composers are also presented in this book.

C. Discography

Roberts, John Storm. Black Music of Two Worlds. New York: Folkways Records and Service Corp., 1977.

Smith, Charles Edward. Music Down Home: "An Introduction to Negro Music." New York: Folkways Records and Service Corp., 1965.

III. Activities

A. Students will sing examples of folk and religious music of the Afro-Americans that existed during the period of 1776-1866.

B. Students will dramatize shout(s) in the invisible institution of the Afro-American religious experience.

C. Students will listen to examples of early folk and religious music of Afro-Americans that existed during the period of 1776-1866.

IV. Tentative Schedule

A. Week Five

1. Black musicians during the Revolutionary, 1812, and Civil Wars
2. The Post-Revolutionary musical period
3. Black singing schools and masters
4. Black denominations and congregations
5. Sacred and secular musical practices

B. Week Six

1. Music during the Ante-bellum period:

   Urban life

2. Music during the Ante-bellum period:

   Rural life

   (Entertainment songs; religious music)

C. Week Seven

1. Work songs, dance songs, play songs, and satirical songs
2. Field and street cries
3. Spirituals: the relationship of music and text
4. Music features: melody, scales, rhythm
5. The period of complete emancipation

V. Evaluation

A. Mid-term examination

B. Students will be given a comprehensive examination in essay form on the music developed during the period of 1619-1866, and the importance of West African culture in the development of Afro-American music.

Unit Four. A Triumphant Awakening 1867-1919

The time has come where Afro-Americans are emancipated. They sing forte and give praises of thanks to the Supreme Being for a new beginning away from the hostile plantation life. They attend colleges and learn new concepts of European music techniques. A rich new body of music develops and addresses itself to the jubilant feelings of the Afro-American. It shapes into jazz.

I. Objectives

A. Students will identify Afro-American music styles of this period.

B. Students will state major characteristics of jazz.

C. Students will identify precursors of jazz, ragtime and blues.

D. Students will identify spiritual hymnody and gospel hymnody.

E. Students will name Afro-American classical musicians, composers, and performers during this period.

F. Students will discuss critically and intelligently those social, political, and educational forces that helped to shape the new music of this period.

II. Instructional Resources

A. Required Readings

1. Southern, Eileen. The Music of Black Americans: A History. pp. 244-373.

2. Schafer, William J., and R. B. Allen. Brass Bands and New Orleans Jazz. pp. 2-12.

3. Schafer, William J., and Riedel, Johannes. The Art of Ragtime. pp. 2-17.

4. Lincoln, Eric. The Black Experience in Religion. pp. 1-12; 65-77.

B. Annotated Bibliography

Lincoln, Eric. The Black Experience in Religion. New York: Anchor and Doubleday Press, 1974.
The book includes articles of distinguished authors on religion. It begins with the essence of black religion and the black church to the present day.

Schafer, William J., and R. B. Allen. Brass Bands and New Orleans Jazz. Baton Rouge: Louisiana State University Press, 1977.
This book uses materials from jazz archives in the Howard-Tilton Memorial Library, Tulane University for research. It is basically about the brass bands, specifically in New Orleans, Louisiana.

Schafer, William J., and Riedel, Johannes. The Art of Ragtime. Baton Rouge: Louisiana State University Press, 1974.
The book discusses the era of Ragtime from about 1897-1917. Emphasis is placed not only on the King of Ragtime, Scott Joplin, but on other prominent composers.

C. Discography

The Anthology of Classic Jazz: The Smithsonian Institution. New York: Folkway Records and Services Corp., 1978.

Carawan, Guy. Been In the Storm So Long. New York: Folkway Records and Services Corp., 1977.

Work, John W. The Fisk Jubilee Singers. New York: Folkway Records, 1955.

III. Activities

A. Students will attend church services of various Afro-American denominations such as the Methodist, Baptist, Catholic, Spiritualist, Holiness, Muslim and the Occults.

B. Students will attend performances of secular urban and rural music such as the early blues, ragtime, and the traditional jazz of New Orleans.

C. Students will perform on their instruments characteristics of ragtime, early blues, country, and traditional jazz.

IV. Tentative Schedule

A. Week Eight

1. Mini-concerts by artists, performers and composers

2. Vocal ensembles

3. Musical organizations

4. Black minstrelsy and toubadour period

B. Week Nine

1. The emergence of ragtime and rag songs
2. The blues and its characteristics
3. The blues and spirituals
4. Performers of the blues style

C. Week Ten

1. Traditional syncopated jazz band
2. The brass band
3. The birth of jazz

V. Evaluation

A. Students will be tested on selected music terms as related to assigned readings in this period.

B. Students will write essays on the styles that developed during the period 1867-1919.

Unit Five. The African and Afro-American Music Continuum 1920

During the 20th century, as Afro-Americans move towards the mainstream of society, their music continues its mission in expressing "feelings" in their daily lives. Revolutionary occurrences cause an abrupt change in the style of music of the day. The Civil Rights songs were born and other song forms were fusioned.

I. Objectives

A. Students will name the fusion music styles that developed and flourished during the 1920's up to the present day.

B. Students will identify African music retentions in the music of Afro-Americans.

C. Students will name Afro-American performers and composers during the 1920's to the present.

D. Students will discuss the future of Afro-American music.

II. Instructional Resources

A. Required Readings

1. Southern, Eileen. The Music of Black Americans: A History. pp. 374-411.
2. Jones, LeRoi. Blues People. pp. 166-175.
3. Stearns, Marshall. The Story of Jazz. pp. 165-178.

B. Annotated Bibliography

Jones, LeRoi. Blues People. New York: William Morrow and Company, 1968.
This is an excellent book which discusses the sociological significance of the continuation of African musical retentions in the music of the blues people. The term blues people refers to Afro-Americans.

Stearns, Marshall. The Story of Jazz. Oxford: Oxford University Press, 1980.
This book includes an indepth study of the jazz era. Historical documentation is presented with reference to a bibliography and discography.

C. Discography

Coltrane, John. A Love Supreme. New York: Blue Note Record Corp., 1965.

Franklin, Aretha. Amazing Grace with James Cleveland and the Southern California Community Choir. New York: Atlantic Record Corp., 1972.

Reagon, Bernice. Folk Songs: The South. New York: Folkways Records and Service Corp., 1965.

III. Activities

A. Students will sing examples of songs of the Civil Rights Movement.

B. Students will sing examples of fusion music such as popular, soul, rock n roll and rhythm and blues styles.

C. Students will perform on their instruments examples of fusion music such as blues, jazz and pop/soul music.

D. Students will attend performances related to the music developed by Afro-Americans during this time such as gospel, chants, and commercial jazz.

IV. Tentative Schedule

A. Week Eleven

1. The jazz age vocals and instrumentals
2. The big band/swing bands
3. The arrangers and promoters

B. Week Twelve

1. The Renaissance for blacks
2. The college choir tours
3. Black musical comedies and the Broadway scene
4. Special concerts and music projects

C. Week Thirteen

1. Nationalism in Afro-American music
2. The Afro-American symphony and symphony orchestra
3. Afro-American vocalists of the classical idiom
4. The eclectics and experimentalists
5. Concert and sacred jazz

D. Week Fourteen

1. The Civil Rights songs and chants
2. The Avant-Garde
3. Music education and professional organizations
4. Music competitions
5. The future of Afro-American music

VI. Evaluation

A. A research paper of three to five pages will be required on topics related to the music of Afro-Americans.

B. A final comprehensive examination will be taken from assigned readings given during the semester.

C. Evaluation for the course

1.	Classroom participation	15%
2.	Attendance at recitals/programs	15%
3.	Quiz	10%
4.	Examination	10%
5.	Mid-term examination	20%
6.	Final examination	20%
7.	Research paper	10%
		100%

D. Grading scale for the course

100-90	A = Excellent
89-80	B = Good
79-70	C = Satisfactory
69-60	D = Poor
59-below	F = Failure

Political Science 2440 Black Politics

Xavier University

Mary Nell Morgan, Instructor

Spring Semester, 1982-83

Mary Nell Morgan

Course Description

This course focuses on the attempts of Blacks to achieve political and social equality in the United States of America, especially in the South. In the quest for political and social equality, the ballot--the electoral process--is viewed as significant in the achievement of that goal. In the words of Hanes Walton, Jr. (in Black Politics: A Theoretical and Structural Analysis. Philadelphia: J. B. Lippincott Company, 1972, p. 2):

> The study of black politics--i.e., of the attempts of one group of individuals in the American political system to implement their preferences as public policy--has suffered from a narrow conceptualization. Although politics encompasses the actions of legislative assemblies, political parties, election contests, and other formal trappings of a modern government, the beginning and end of studies on black politics have been primarily from the electoral angle. Heretofore, those students of the American political process (black or white) have begun their scholarly analyses with the elemental assumption that if blacks could not vote, they had little chance to have any meaningful effect on the political process. In fact, the vote has come to be seen as the basis for all other political action. For though it is admitted that the vote is only one weapon among many that are available to groups, students of black politics tend to feel that the alternative devices (e.g., lobbying, pressure groups, demonstrations, etc.) derive much of their value and significance from the existence of the vote.

The continuing quest for the effective use of the vote can be observed in a temporal framework which begins with the "civil war constitutional amendments" (13, 14, and 15), endures significant losses following the Compromise of 1877, was revitalized by the Voting Rights Act of 1965, and remains important to Blacks in the political process as evidenced by its recent twenty-five year extension. The evolutionary or historical process indicated in this temporal framework suggests the relevance of the definition of "politics as present history, and history as past politics."

Course Objectives

1. to assist students in gaining an understanding of the experiences of Blacks in the American political system.

2. to identify and examine the analytical frameworks employed in the study of the political and socio-economic experiences of Black Americans.

3. to assist students in developing an understanding of how the structures and functions of the Congress, the Presidency, the United States Supreme Court, the bureaucracy, and interest groups affect the aspirations and accomplishments of Blacks and other minorities.

4. to examine the concrete dimensions of the socio-economic status of Black Americans.

5. to identify and discuss the opportunities and constraints that define the role of Black leaders, elected and appointed officials.

6. to examine the dynamic nature of the functions and problems of civil rights organizations and the civil rights movement.

7. to question whether the necessary changes can be made for Blacks and other minorities to enjoy the full benefits and responsibilities of American society.

8. to provide a guide to the literature on the subject.

9. to encourage further study and research on the political experiences of Black Americans and other minorities.

Course Requirements

This course will employ the lecture/discussion format. Students are encouraged to think analytically and to share information and ideas, both verbally and in writing. Students are expected to complete the required readings, to participate in class discussions and to attend class regularly. Each student will take three(3) examinations--a one hour test will be given after the third week of class, and midterm and final exams will be given as indicated by the University's calendar. Each student will do an oral report (5 to 10 minutes) and submit a paper (3 to 7 typed pages) based upon the oral report.

Grades will be determined on the following bases:

Class Participation	10 percent
Test (one hour)	20 "
Midterm Exam	20 "
Oral Report/Paper	20 "
Final Exam	30 "

Morgan

Textbooks (Annotated List)

Barker, Lucius J., and McCorry, Jesse J., Jr. Black Americans and the Political System, 2nd ed. Cambridge, Mass.: Winthrop Publishers, Inc., 1980.

An examination of the theory, structure and process of American political institutions and how they relate to Black Americans. Consideration is given to necessary changes for Blacks and other minorities to enjoy the full benefits and responsibilities of American society.

Meier, August; Rudwick, Elliott; and Broderick, Francis L. Black Protest Thought in the Twentieth Century, 2nd. ed. Indianapolis: Bobbs-Merrill Educational Publishing, 1965.

An anthology of the philosophy and programs of Black Americans. All of the documents are by Black Americans; they provide an historical perspective and indicate ideological continuity--legalism, black nationalism, and economic "radicalism." The anthology includes representative twentieth century selections from the thinking of such giants as Booker T. Washington, W. E. B. DuBois, Marcus Garvey, Martin Luther King, Jr., Malcolm X, Roy Wilkins, and A. Philip Randolph.

Preston, Michael B.; Henderson, Lenneal J., Jr.; and Puryear, Paul. The New Black Politics: The Search for Political Power. New York: Longman, 1932.

A collection of articles which focus on a search for means of and reasons for Black Americans' full participation in American society, an edited work.

Topical Course Outline

I. Frames of Reference for Studying Black Political Life in the United States of America

A. Theories of Black Politics
1. Electoral
2. Racial
3. Coalitional
4. Nationalist
5. Developmental
6. Policy
7. Economic

B. Constitutional Position of Blacks across Time.

Morgan

Readings (* indicates required readings) Week 1

Cox, Oliver. "An American Dilemma: A Mystical Approach to the Study of Race Relations." In Caste, Class and Race: A Study in Social Dynamics, pp. 509-538. Garden City, N.Y.: Doubleday, 1948.

Ginzberg, Eli, and Eichner, Alfred S. The Troublesome Presence: American Democracy and the Negro. N.Y.: The Free Press of Glencoe, 1964.

Hayes, James R. "Sociology and Racism: An Analysis of the First Era of American Sociology." Phylon 34 (December 1973): 330-341.

*Jones, Mack H. "A Frame of Reference for Black Politics." In Lenneal Henderson, Jr., ed. Black Political Life in the United States. San Francisco: Chandler Publishing Company, 1973.

*Morris, Milton D. "Approaches to the Study of Black Politics." In The Politics of Black America, pp. 3-24. N. Y.: Harper and Row, 1975.

Rogers, William Warren, and Ward, Robert David. "Jack Turnerism: A Political Phenomenon of the Deep Scuth." Journal of Negro History 5 (October 1972): 313-332.

Turner, James. "The Founding Fathers of American Sociology: An Examination of Their Sociological Theories of Race Relations." Journal of Black Studies 9 (September 1978): 3-14.

Walker, R. Fred. "An American Dilemma: The Racial Theories of Robert E. Park and Gunnar Myrdal." Phylon 37 (Summer 1976): 117-125.

Walton, Hanes, Jr. Black Politics: A Theoretical and Structural Analysis. Philadelphia: J. B. Lippincott Company, 1972.

II. Black Political Socialization

- A. Agents of Political Socialization
    1. The Family
    2. The Church
    3. The School
- B. Black/White Attitudes

Readings (* indicates required readings) Week 2

Bacote, Clarence A. "James Weldon Johnson and Atlanta University." Phylon 32 (Winter 1971): 333-343.

*Barker, Lucius J., and McCorry, Jesse J., Jr. "Black Americans and the Political System: The Politics of Uncertainty." In Black Americans and the Political System, 2nd ed., pp. 1-30. Cambridge, Mass.: Winthrop Publishers, Inc., 1980.

*________. "The Nature of the Problem," pp. 31-66.

*________. "The Nature of the System," pp. 67-90.

Berenson, William M.; Elifson, Kirk W.; and Tollerson, Tandy, III. "Preachers in Politics: A Study of Political Activism." Journal of Black Studies 6 (June 1976): 373-392.

Carroll, Richard A. "Black Racial Spirit: An Analysis of James Weldon Johnson's Critical Spirit." Phylon 32 (Winter 1971): 344-364.

Elazar, Daniel J. "School Decentralization in the Context of Community Control: Some Neglected Considerations." Phylon 36 (Winter 1975): 385-394.

Fortney, Nancy D. "The Anthropological Concept of Race." Journal of Black Studies 8 no. 1 (September 1977): 35-54.

Gilpin, Patrick J. "Charles S. Johnson and the Race Relations Institutes at Fisk University." Phylon 41 (Fall 1980): 300-311.

Shankman, Arnold. "Black on Yellow: Afro-Americans View Chinese-Americans, 1850-1935." Phylon 39 (Spring 1978): 1-17.

Thorpe, Marion D. "The Future of Black Colleges and Universities in the Desegregation and Integration Process." Journal of Black Studies 6 (September 1975): 100-112.

III. Black Political Participation

- A. During Reconstruction
- B. The Compromise of 1877 and the Revival of the Democratic Party in the South
- C. Systematic Disenfranchisement and Terror

1. Legal Tactics: Black Codes
    a. Poll Tax
    b. Grandfather Clause
    c. Literacy Test

2. Extra-Legal Tactics
    a. Economic Intimidation
    b. Lynchings and Physical Brutality

D. Protest Thought and Action

1. Civil Disobedience
2. Riots

E. Black Power

Readings (* indicates required readings) Weeks 3 and 4

Andrews, Norman P. "The Negro in Politics." Journal of Negro History 5 no. 4 (October 1920): 420-436.

Coleman, Mary, and McLemore, Leslie Burl. "Black Independent Politics in Mississippi: Constants and Challenges." In Michael B. Preston, et al., editors, The New Black Politics (textbook).

Barber, Henry E. "The Association of Southern Women for the Prevention of Lynching, 1930-1942." Phylon 34 (December 1973): 378-389.

Brittain, Joseph M. "Some Reflections on Negro Suffrage and Politics in Alabama: Past and Present." Journal of Negro History 47 no. 2 (April 1962): 127-138.

Clark, Kenneth B. "Present Dilemma of the Negro." Journal of Negro History 53 no. 1 (January 1968): 1-11.

Crowe, Charles. "Racial Violence and Social Reform--Origins of the Atlanta Riot of 1906." Journal of Negro History 53 no. 3 (July 1968): 234-256.

________. "Racial Massacre in Atlanta: September 22, 1906." Journal of Negro History 54 no. 2 (April 1969): 150-173.

Degler, Carl N. "Black and White Together: Bi-Racial Politics in the South." The Virginia Quarterly Review 47 (Summer 1971): 421-444.

DeSantis, Vincent P. "Negro Dissatisfaction with Republican Policy in the South, 1882-1884." Journal of Negro History 36 no. 2 (April 1951): 148-159.

Fish, John O. "Southern Methodism and Accommodation of the Negro, 1902-1915." Journal of Negro History 55 no. 3 (July 1970): 200-214.

Goldstein, Michael L. "Preface to the Rise of Booker T. Washington: A View From N.Y. City of the Demise of Independent Black Politics, 1889-1902." Journal of Negro History 62 no. 1 (April 1976): 81-99.

Goldstein, Leslie F. "Violence as an Instrument for Social Change: The Views of Frederick Douglass, 1819-1895." Journal of Negro History 61 no. 1 (January 1976): 61-72.

Gower, Calvin W. "The Struggle of Blacks for Leadership Positions in the Civilian Conservation Corps: 1933-1942." Journal of Negro History 61 no. 2 (April 1976): 123-135.

Gray, Daniel Savage. "Bibliographical Essay: Black Views on Reconstruction." Journal of Negro History 58 no. 1 (January 1973): 73-85.

Harding, Vincent. "Black Students and the Impossible Revolution." Journal of Black Studies 1 no. 1 (September 1970): 75-100.

Hine, Darlene Clark. "Blacks and the Destruction of the Democratic White Primary 1935-1944." Journal of Negro History 62 no. 1 (January 1977): 43-59.

Hines, Linda O., and Jones, Allen W. "A Voice of Black Protest: The Savannah (GA) Men's Sunday Club, 1905-1911." Phylon 35 (Summer 1974): 193-202.

Kirby, John B. "Ralph J. Bunche and Black Radical Thought in the 1930s." Phylon 35 (Summer 1974): 129-141.

Lewinson, Paul. Race, Class, and Party: A History of Negro Suffrage and White Politics in the South. N.Y.: Oxford University Press, 1932.

McMurray, Linda O. "A Black Intellectual in the New South: Monroe Nathan Work, 1866-1945." Phylon 41 (Winter 1980): 333-344.

Martin, Charles H. "Communists and Blacks: The ILD and the Angelo Herndon Case." Journal of Black History 64 no. 2 (Spring 1979): 131-141.

Miller, Sally M. "The Socialist Party and the Negro, 1901-1920." Journal of Negro History 56 no. 3 (July 1971): 220-229.

Moore, John Hammond. "The Angelo Herndon Case, 1932-1937." Phylon 32 (Spring 1971): 60-71.

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Morton, Cynthia Neverdon. "The Black Woman's Struggle for Equality in the South, 1895-1925." In Harley, Sharon; Terborg-Penn, Rosalyn eds. The Afro-American Woman, pp. 43-57. Port Washington, N.Y.: Kennikat Press, 1978.

Moseley, Charlton. "Latent Klanism in Georgia, 1890-1915." The Georgia Historical Quarterly 56 (Fall 1972): 365-386.

Oueracker, Louise. "The Negroes Struggle for Participation in Primary Elections." Journal of Negro History 30 no. 1 (January 1945): 54-61.

Perlman, Daniel. "Organizations of the Free Negro in N.Y. City, 1800-1860." Journal of Negro History 56 no. 3 (July 1971): 181-197.

Riddleberger, Patrick W. "The Radical's Abandonment of the Negro During Reconstruction." Journal of Negro History 45 no. 2 (April 1960): 88-102.

Robinson, George F., Jr. "The Negro Politics in Chicago." Journal of Negro History 17 no. 2 (April 1932): 180-229.

Schott, Matthew J. "Class Conflict in Louisiana Voting Since 1877: Some New Perspectives." Louisiana History 12 (Spring 1971): 149-165.

Shapiro, Herbert. "The Ku Klux Klan During Reconstruction: The South Carolina Episode." Journal of Negro History 49 no. 1 (January 1964): 34-55.

Shugg, Roger Wallace. "Negro Voting in the Ante-Bellum South." Journal of Negro History 21 no. 4 (October 1936): 357-364.

Smith, T. Lynn. "The Redistribution of the Negro Population of the United States, 1910-1960." Journal of Negro History 51 no. 3 (July 1966): 155-173.

Taylor, Quintard Taylor. "The Emergence of Black Communities in the Pacific Northwest: 1865-1910." Journal of Negro History 64, no. 4 (Fall 1979): 342-354.

Terborg-Penn, Rosalyn. "Discontented Black Feminists: Prelude and Postscript to the Passage of the 19th Amendment." In Jensen, Joan M., and Scharf, Lois, eds. Decades of Disappointment: The Women's Movements, 1920-1940. Westport, Ct.: Greenwood Press.

Tucker, David M. "Miss Ida B. Wells on a Memphis Lynching." Phylon 32 (Summer 1971): 112-122.

Van Deusen, John G. "The Negro in Politics." Journal of Negro History 21 no. 3 (July 1936): 256-274.

Walden, Daniel. "The Contemporary Opposition to the Political Ideals of Booker T. Washington." Journal of Negro History 45 no. 2 (April 1960): 103-115.

Watts, Eugene J. "Black Political Progress in Atlanta: 1868-1895." Journal of Negro History 59 no 3 (July 1974): 268-286.

Zangrando, Joanna Schneider and Robert L. "Black Protest: A Rejection of the American Dream." Journal of Black Studies 1 no. 2 (December 1970): 141-160.

IV. Blacks and the American Government Structures and Processes

- A. Congress
- B. Presidency
- C. Bureaucracy
- D. Judiciary
- E. Political Parties
- F. Interest/Pressure Groups

Readings (* indicates required readings) Week 5

*Barker, Lucius J., and McCorry, Jesse J., Jr. (Textbook). "The Supreme Court and Politics of Uncertainty," pp. 121-164.

*________. "Change Through Politics: Interest Groups and Political Parties," pp. 165-169.

*________. "Blacks and the Congressional Arena," pp. 233-284.

*________. "The Presidency and the Policy Process: The 'Poverty' of Black Politics," pp. 285-324.

Billington, Monroe. "Lyndon B. Johnson and Blacks: The Early Years." Journal of Negro History 62 no. 1 (January 1977): 26-42.

Day, David S. "Herbert Hoover and Racial Politics, The DePriest Incident." Journal of Negro History 65, no. 1 (Winter 1980): 6-17.

Friedman, Lawrence J. "The Search for Docility: Racial Thought in the White South, 1861-1917." Phylon 31 (Fall 1970): 313-323.

Lichtman, Allan. "The Federal Assault Against Voting Discrimination in the Deep South 1957-1967." Journal of Negro History 54 no. 4 (October 1969): 346-367.

Lubell, Samuel. White and Black: Test of a Nation. N.Y.: Harper and Row, 1964.

Monroe, Billington. "Civil Rights, President Truman and the South." Journal of Negro History 58 no 2 (April 1973): 127-139.

Ross, B. Joyce. "Mary McLeod Bethune and the National Youth Administration: A Case Study of Power Relationships in the Black Cabinet of Franklin D. Roosevelt." Journal of Negro History 60 no. 1 (January 1975): 1-28.

Simms-Brown, R. Jean. "Populism and Black Americans: Constructive or Destructive." Journal of Negro History 65 no. 4 (Fall 1980): 349-360.

Sosna, Morton. "The South in the Saddle: Racial Politics During the Wilson Years." Wisconsin Magazine of History 54 (Autumn 1970): 30-49.

Spencer, Thomas T. "The Good Neighbor League Colored Committee and the 1936 Democratic Presidential Campaign." Journal of Negro History 63 no. 4 (October 1978): 307-316.

Wesley, Charles H. "The Participation of Negroes in Anti-Slavery Political Parties." Journal of Negro History 29 no. 1 (January 1944): 32-74.

Wilson, William J. "Black Demands and American Government Response." Journal of Black Studies 3 no. 1 (September 1972): 7-28.

Zangrando, Robert L. "The NAACP and a Federal Anti-Lynching Bill, 1934-1940." Journal of Negro History 50 no. 2 (April 1965): 106-117.

V. Black Political Leaders from Booker T. Washington to Martin Luther King, Jr.

A. From Accommodation to Integration

B. Black Political Leaders
1. Booker T. Washington
2. W. E. B. DuBois
3. Henry McNeal Turner
4. Mary McLeod Bethune
5. Martin Luther King, Jr.
6. Fannie Lou Hamer
7. Malcolm X

Readings (* indicates required readings) Weeks 6 and 7

Aptheker, Herbert. "DuBois on Douglass; 1895." Journal of Negro History 49, no. 4 (October 1964): 264-268.

Cummings, Melbourne. "Historical Setting for Booker T. Washington and the Rhetoric of Compromise." Journal of Black Studies 8, no. 1 (January 1978): 75-82.

Elder, Arlene A. "Chestnutt or Washington: An Essential Ambivalence." Phylon 38 (Spring 1977): 1-8.

Flynn, John P. "Booker T. Washington: Uncle Tom or Wooden Horse." Journal of Negro History 54, no. 3 (July 1969): 262-274.

Friedman, Lawrence J. "Life in the Lion's Mouth: Another Look at Booker T. Washington." Journal of Negro History 59, no. 4 (October 1974): 337-351.

Gatewood, Willard B. "Booker T. Washington and the Ulrich Affair." Journal of Negro History 55, no. 1 (January 1970): 29-44.

Goggin, Jacqueline. "Mary McLeod Bethune." In Dictionary of Great American Reformers. N.Y.: H. W. Wilson Co., 1981.

Harper, Frederick D. "The Influence of Malcolm X on Black Militancy." Journal of Black Studies 1, no. 4 (June 1971): 387-402.

Hornsby, Alton, Jr. "The Drum Major on the Mountaintop: A Tribute to Dr. Martin Luther King, Jr.--I." Journal of Negro History 62, no. 3 (July 1977): 213-216.

________. ". . . A Tribute to Dr. Martin Luther King, Jr.--II." Journal of Negro History 63, no. 2 (April 1978): 108-117.

Kling, Susan. Fannie Lou Hamer: A Biography. Women for Racial and Economic Equality Publication, n.d.

*Meier, August; Rudwick, Elliott; and Broderick, Francis. Black Protest Thought in the Twentieth Century. 2nd ed. Indianapolis: Bobbs-Merrill Educational Publishing, 1965.

Shaw, Francis H. "Booker T. Washington and the Future of Black Americans." The Georgia Historical Quarterly 56 (Summer 1972): 193-209.

Sterling, Dorothy. Freedom Train: The Story of Harriet Tubman. N.Y.: Doubleday, 1954.

Thornbrough, Emma L. "Booker T. Washington as Seen by His White Contemporaries." Journal of Negro History 53, no. 2 (April 1968): 161-182.

Willhelm, Sidney M. "Martin Luther King, Jr. and the Black Experience in America." Journal of Black Studies 10, no. 1 (September 1979): 3-19.

Yancy, Dorothy Gowser. "William Edward Burghardt DuBois' Atlanta Years: The Human Side--A Study Based Upon Oral Sources." Journal of Negro History 63, no. 1 (January 1978): 59-67.

VI. Black Nationalism

A. Types of Black Nationalism
1. Cultural
2. Political
3. Economic

B. From Marcus Garvey to Malcolm X

Readings (* indicates required readings) Weeks 8 and 9

Bracey, John H., Jr.; Meier August; and Rudwick, Elliott, eds. Black Nationalism in America. N.Y.: Bobbs-Merrill Company, Inc., 1970.

*Meier, August, et al. Black Protest Thought in the Twentieth Century (textbook).

Contee, Clarence G. "The Emergence of DuBois as an African Nationalist." Journal of Negro History 54, no. 1 (January 1969): 48-63.

Essien-Udom, Essien U. Black Nationalism: A Search for an Identity in America. Chicago: University of Chicago: University of Chicago Press, 1962.

Moses, Wilson J. "Literary Garveyism: The Novels of Reverend Sutton E. Griggs." Phylon 40, no. 3: 203-216.

Rogers, Ben F. "W. E. B. DuBois, Marcus Garvey and Pan Africa." Journal of Negro History 40, no. 2 (April 1955): 154-165.

Ross, Edyth L. "Black Heritage in Social Welfare: A Case Study of Atlanta." Phylon 37 (Winter 1976): 297-307.

Rubin, Jay. "Black Nativism: The European Immigrant in Negro Thought, 1839-1860." Phylon 39 (Fall 1978): 193-202.

VII. The Civil Rights Movement

A. Civil Rights Legislation
1. The Civil Rights Act of 1875
2. The Civil Rights Act of 1964

B. From Brown vs. the Board of Education, Topeka, Kansas to Bakke vs. The University of California, Davis Medical School

C. The Voting Rights Act of 1965

D. The Quest for Equal Employment Opportunity

Readings (* indicates required readings) Weeks 10 and 11

*Barker, Lucius J., and Jansiewicz. "Coalitions in the Civil Rights Movement." In Barker and McCorry, *Black Americans and the Political System* (textbook), pp. 170-189.

Beardslee, William R. *The Way Out Must Lead In: Life Histories in the Civil Rights Movement*. Westport, CT: Lawrence Hill and Company Publishers, Inc., 1981.

Jones, Leon. "Brown Revisited: From Topeka, Kansas to Boston, Massachusetts." *Phylon* 37 (Winter 1976): 343-358.

Lytle, Clifford M. "The History of the Civil Rights Bill of 1964." *Journal of Negro History* 51, no. 4 (October 1966): 275-297.

Scott, James F. "Brown and Bakke: The Relation Between Judicial Decisions and Socioeconomic Conditions." *Phylon* 41 (Fall 1980): 235-246.

Sitkoff, Harvard. *The Struggle for Black Equality: 1954-1980*. N.Y.: Hill and Wang, 1981.

Terchek, Ronald J. "Political Participation and Political Structures: The Voting Rights Act of 1965." *Phylon* 41 (Spring 1980): 25-35.

Weaver, Valeria W. "The Failure of Civil Rights 1875-1883 and Its Repercussions." *Journal of Negro History* 54, no. 4 (October 1969): 368-382.

VIII. Civil Rights Organizations

A. The National Association for the Advancement of Colored People

B. The Urban League

C. Congress of Racial Equality

D. Southern Christian Leadership Conference

E. Student Non-Violent Coordinating Committee

Readings (* indicates required readings) Week 12

*Barker, Lucius J., and McCorry, Jesse J., Jr. "Civil Rights Organization: Quest for Survival and Role " (textbook), pp. 190-198.

*________. "Civil Rights Groups: Problems and Prospects " (textbook), pp. 199-232.

Contee, Clarence G. "DuBois, The NAACP, and the Pan-African Congress of 1919." Journal of Negro History 57, no. 1 (January 1972): 13-28.

Rudwick, Elliot M. "The Niagara Movement." Journal of Negro History 42, no. 3 (July 1957): 177-200.

Stoper, Emily. "The Student Nonviolent Coordinating Committee: Rise and Fall of a Redemptive Organization." Journal of Black Studies 8, no. 1 (September 1977): 13-34.

Stueck, William. "Progressivism and the Negro: White Liberals and the Early NAACP." Historian (November 1975): 58-73.

IX. Black Political Candidates, Appointed and Elected Officials

- A. Motivations for and Expectations of Holding Elected Office
- B. National, State, and Local Candidates
- C. Appointed Officials
- D. Black Mayors
  - 1. Mayors in the South
    - a. Atlanta, Georgia
      - (1) Maynard Jackson
      - (2) Andrew Young
    - b. New Orleans, Louisiana (Ernest "Dutch" Morial)
    - c. Birmingham, Alabama (Richard Arrington)
    - d. Others
  - 2. Mayors in the Northeast, Mid-West, and West
    - a. Gary, Indiana (Richard Hatcher)
    - b. Cleveland, Ohio (Carl B. Stokes)
    - c. Los Angeles, California (Tom Bradley)
    - d. Others

Readings (* indicates required readings) Weeks 13 and 14

*Preston, Michael B.; Henderson, Lenneal J., Jr.; and Puryear, Paul, eds. *The New Black Politics* (textbook).

Bullock, Charles S., III. "The Election of Blacks in the South: Preconditions and Consequences." *American Journal of Political Science* (November 1976): 727-739.

Campbell, David, and Feagin, Joe R. "Black Politics in the South: A Descriptive Analysis." *Journal of Politics* (February 1975): 129-162.

Capeci, Dominic J. "From Different Liberal Perspectives: Fiorello H. LaGuardia, Adam Clayton Powell, Jr. and Civil Rights in New York City, 1941-1943." *Journal of Negro History* 62, no. 2 (April 1977): 160-173.

Daniels, Lee A. "The Political Career of Adam Clayton Powell: Paradigm and Paradox." *Journal of Black Studies* 4, no. 2 (December 1973): 115-138.

Gosnell, Harold F. *Negro Politicians: The Rise of Negro Politicians in Chicago*. Social Science Studies, no. 32. Chicago: University of Chicago Press, 1935.

Graham, Hugh Davis. "Bibliographical Essay: Political Tendencies in Louisiana--and the South." *Journal of Negro History* 57, no. 1 (January 1972): 40-44.

Hickey, Neil and Edwin, eds. *Adam Clayton Powell and the Politics of Race*. N.Y.: Fleet, 1965.

Key, V. O., Jr. *Southern Politics in State and Nation*. N.Y.: Knopf, 1949.

Ladd, Everett Carl, Jr. *Negro Political Leadership in the South*. N.Y.: Atheneum, 1969.

Marszalek, John F. "The Black Leader in 1919--South Carolina as a Case Study." *Phylon* 36 (Fall 1975): 249-259.

Pollock, Art. "My Life's Philosophy: Adam Powell's Black Position Paper." *Journal of Black Studies* 4 (June 1974): 457-462.

Reid, George W. "Four in Black: North Carolina's Black Congressmen, 1874-1901." *Journal of Negro History* 64, no. 3 (Summer 1979): 229-243.

Welek, Mary. "Jordan Chambers: Black Politician and Boss." *Journal of Negro History* 57, no. 4 (October 1972): 352-368.

X. Contemporary Black Politics and Prospects for the Future

- A. The Status of Black Political Leadership
- B. Economic Strategies
- C. Revival of Terror
  - 1. Police
  - 2. Cointelpro
- D. Electoral Strength
  - 1. Aftermath of the 1980 Census
  - 2. Reapportionment
  - 3. Gerrymandering
- E. The Declining Significance of Race?

Readings (* indicates required readings) Week 15

*Barker, Lucius J., and McCorry, Jesse J., Jr. "The Continuing Significance of Race." In Black Americans and the Political System (textbook), pp. 325-356.

Mulder, John M. "Critics Corner--Is White Racism Declining?" Theology Today 29 (October 1972): 318-322.

"New Orleans versus Atlanta." Southern Exposure 7 (Spring 1979): 64-68.

"New Orleans, Atlanta and Politics: Some Thoughts." Black River Journal (Summer 1977): 5.

Taper, Bernard. Gommillion versus Lightfoot, The Tuskegee Gerrymandering Case. N.Y.: McGraw-Hill, 1962.

Warren, Robert Penn. Who Speaks for the Negro? N.Y.: Random House, 1965.

Wilson, James Q. Negro Politics: The Search for Leadership. Glencoe, Ill.: Free Press, 1960.

Wilson, William Julius. The Declining Significance of Race: Blacks and Changing American Institutions. Chicago: University of Chicago Press, 1978.

Supplemental Annotated Bibliography

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A documentary survey of the changing legal status of Afro-Americans.

Bennett, Lerone. *Black Power U.S.A.: The Human Side of Reconstruction 1867-1877*. Chicago: Johnson Publishing Company, 1967.
An interpretation of the role and status of Afro-Americans during the Reconstruction.

Bullock, Charles S., and Rodgers, Harrel R., Jr., eds. *Black Political Attitudes; Implications for Political Support*. Chicago: Rand-McNally, 1972.
A study of the political socialization of Afro-American children and the political beliefs, attitudes and stereotypes of Afro-Americans. Also focuses on Afro-American influence upon government policy.

Bullock, Charles, III, and Rodgers, Harrell R. *Racial Equality in America: In Search of an Unfulfilled Goal*. Palisades, CA: Goodyear Publishing Company, 1975.
A look at factors which indicate the continued unequal status of Afro-Americans.

Barker, Lucius J. "The Supreme Court from Warren to Burger: Implications for Black Americans and the Political System." *Washington University Law Quarterly* 4 (Fall 1973).
A study of the effects of U.S. Supreme Court decisions upon Afro-Americans and the political system.

Bell, Derrick, Jr. *Race, Racism and Law*. Boston: Little, Brown, 1973.
A collection and analysis of cases and court materials which indicate the racism in U.S. law.

Blaustein, Albert, and Ferguson, Clarence. *Desegregation and the Law*, 2nd ed. N.Y.: Random House, 1962.
Focuses upon the importance and the immediate impact of the U.S. Supreme Court decision in the 1954 Brown vs. The Board of Education, Topeka, KS case.

Blair, Thomas L. *Retreat to the Ghetto: The End of a Dream*. N.Y.: Hill and Wang, 1977.
The relevance of the Black Power Movement for the survival of Afro-Americans living in the urban ghetto.

Clark, Kenneth B. *Dark Ghetto; Dilemma of Social Power*. N.Y.: Harper and Row, 1965.
A study of the effects of poverty upon the social and political problems of the ghetto.

Crotty, William J. *Political Reform and the American Experiment*. N.Y.: T. Y. Crowell Company, 1977.
A study of the impact of changes in voter registration and voting laws upon the political system in the U.S.

Casper, Jonathan D. *Lawyers Before the Warren Court: Civil Liberties and Civil Rights*. Urbana, Il.: University of Il Press, 1972.
Civil rights and civil liberties lawyers who argued cases before the Warren U.S. Supreme Court.

Cook, Beverly. "Black Representation in the Third Branch." *Black Law Journal*, Vol. 1, no. 1 (Spring 1971).

Crockett, George W. "Racism in the Court." *Journal of Public Law*, 1971.
A discussion of racism in the court system.

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A definition of the role of Afro-American judges in the United States court system.

Carmichael, Stokely, and Hamilton, Charles V. *Black Power: The Politics of Liberation in America*. N.Y.: Vintage, 1967.

DuBois, W. E. B. *Black Reconstruction*. N.Y.: Harcourt Brace Jovanovich, 1935.
The role of Afro-Americans in the Reconstruction period 1860-1880.

Dymally, Mervyn, ed. *The Black Politician: His Struggle for Power*. Belmont, California: Duxbury Press, 1971.
A collection of readings on the political and legislative strategies used in Afro-American politics.

Ellison, Ralph. "The World and the Jug." In *Shadow and Act*. N.Y.: The New American Library, 1953.
An essay on the question of Afro-American self-perception.

Franklin, John Hope. *From Slavery to Freedom: A History of Negro Americans*, 5th ed. N.Y.: A. A. Knopf, 1978.
A reasonably thorough account of the history of Afro-Americans in the United States.

Glasgow, Douglas. *The Black Underclass: Poverty, Unemployment, and Entrapment of Ghetto Youth*. San Francisco: Jossey-Bass Publishers, 1980.
A case study of the current socio-economic status of Afro-Americans.

Hamilton, Charles. *The Black Experience in American Politics*. N.Y.: Capricorn Books, 1973.
A collection of readings on the experiences of Afro-Americans in the United States.

Henderson, Lenneal J., Jr., ed. Black Political Life in the United States. San Francisco: Chandler Publishing Co., 1973.
A collection of articles which focus on the political experiences of Afro-Americans in the United States.

Higginbotham, A. Leon, Jr. In the Matter of Color: Race and The American Legal Process. The Colonial Period, Vol. 1. N.Y.: Oxford University Press, 1978
Analyzes racism and law in the United States from 1619 to 1776.

Holden, Matthew, Jr. The Politics of the Black "Nation." N.Y.: Chandler Publishing Company, 1973.
An analysis of the political and socio-economic functioning of the Afro-American community.

Joint Center for Political Studies. The Black Vote: Election '76. Washington, D.C.: Joint Center for Political Studies, 1977.
Studies Afro-American voting trends on the state, congressional and national levels.

Keech, William R. The Impact of Negro Voting: The Role of the Vote in the Quest for Equality. Chicago: Rand McNally and Company, 1969.
A study of the impact of greater Afro-American voter participation in the Southern United States.

Kilson, Martin. "Political Change in the Negro Ghetto, 1900-1940s." In Nathan I. Huggins, Martin Kilson, and Daniel M. Fox, eds., Key Issues in the Afro-American Experience. N.Y.: Harcourt, Brace, Jovanovich, 1971.
A look at the changing status of Afro-Americans in various areas of life.

Logan, Rayford W. The Betrayal of the Negro. N.Y.: Collier Books, 1965.
A study of the status of Afro-Americans during the period 1877-1901.

Levitan, Sar A. Still A Dream: The Changing Status of Blacks Since 1960. Cambridge, Mass.: Harvard University Press, 1975.
Analyzes Afro-Americans' continuing struggle for equality.

Liebow, Elliot. Tally's Corner. Boston: Little Brown, 1967.
A narration on the lives of streetcorner Afro-American men.

Lawson, Steve F. Black Ballots: Voting Rights in the South, 1944-1969. N.Y.: Columbia University Press, 1976.
A study of the South's response to Afro-American efforts to acquire voting rights.

Morgan

McPherson, James M., et al. Blacks in America: Bibliographical Essays. Garden City, N.Y.: Doubleday and Company, 1972.
A collection of bibliographical essays which focus on various issues and historical periods of significance to Afro-Americans.

Meier, August, and Rudwick, Elliott, eds. Along the Color Line: Explorations in the Black Experience. Urbana, Ill.: University of Ill. Press, 1976.
A collection of essays on strategies of the Afro-American quest for equality.

Moreland, Lois B. White Racism and the Law. Columbus, Ohio: Charles E. Merrill Publishing Company, 1970.
A study of U.S. Supreme Court cases which indicate how the law has aided racist practices.

Myrdal, Gunnar. An American Dilemma. N.Y.: Harper and Row, 1964.
Considered a classic; analyzes the status of Afro-Americans in the United States.

National Urban League. The State of Black America. Washington, D.C.: National Urban League, 1979.
A collection of essays which discuss the current economic, political, educational, etc., status of Afro-Americans.

Newman, Dorothy, et al. Protest, Politics, and Prosperity: Black Americans and White Institutions, 1940-1975. N.Y.: Pantheon Books, 1978.
The experiences of Afro-Americans from 1940 to 1975 in their quest for equal social, economic and political status in the United States.

Rose, Peter I., et al. Through Different Eyes: Black and White Perspectives on American Race Relations. N.Y.: Oxford University Press, 1973.
The various views of Whites and Afro-Americans on the nature of relations between the two races.

U.S. Commission on Civil Rights. Toward an Understanding of Bakke. U.S Government Printing Office: Clearinghouse Publication 58, May 1979.
A look at affirmative action and the Bakke decision.

Walton, Hanes. Black Political Parties: An Historical and Political Analysis. N.Y.: Free Press, 1972.
A study of the historical development of Afro-American political parties.

Woodward, C. Vann. The Strange Career of Jim Crow. N.Y.: Oxford University Press, 1974.
The history of and the continuation of "Jim Crow" ideology.

Morgan

Wilson, William Julius. The Declining Significance of Race: Blacks and Changing American Institutions. Chicago: University of Chicago Press, 1978.

A controversial theory that race has become or is becoming less important in American society.

Psychology 2250. Selected Topics

Ethno-Cultural Influences in the
Development of Self Concept
East Carolina University
Dr. Dennis E. Chestnut, Instructor
Spring, 1982-83

Psychology 2250: Selected Topics
Ethno-cultural Influneces in the
Development of Self Concept

East Carolina University
Dr. Dennis E. Chestnut, Instructor
Spring, 1982-83

Office: Speight 210; Telephone 757-6876
Hours: Monday & Wednesday 10:00-12:00
By Appointment

Basic Resource Text: Chestnut, D.E. *Course Monograph of Ethno-cultural Influences in the Development of Self Concept.* Greenville, N.C.: East Carolina University.

Rationale

This course is designed to explore the importance of various ethno-cultural factors (e.g., ethnic background, religion, SES, sex, occupational status, geographical location) upon the development and understanding of the concept of self concept which includes: (1)Esteem; (2) intelligence; (3) Motivation/Achievement; (4) Locus of Control; and, (5) Masculini[illegible]/Femininity. While the premise of culture impacting upon psychological development can be generalized and applied to any particular ethnic or geographical group, the primary focus of this course will be upon the specific analysis of this relationship for Black Americans. Although primary concern is with the issue of culture's influence upon the development of self concept and its various components, efforts will also be made to survey ways in which they are reflected and demonstrated in popular art forms of music, literature, drama, poetry and painting.

Chestnut

Goals

The course is designed to encourage and facilitate more in-depth thinking and understanding of psychological concepts as they apply to ethnic minorities, especially Afro-Americans. It is further hoped this analysis will lead to greater awareness and exposure to the humanities as cultural expressions of psychological development.

Description

The course will follow a seminar format meeting weekly. The format is expected to be informal and include lectures, discussions, films, demonstrations, recordings and special guests. Two class periods have been set aside for special enrichment activities (e.g., programs, services, exhibits, movies, trips, etc.).

Course Requirements

A. Prerequisites. Psychology 1050. A general knowledge of psychological concepts and principles will be helpful, but not absolutely essential in that the course will contain a basic brief overview of basic general psychology.

B. Grading. Grades will be awarded on the seven-point scale according to performance on two written hourly examinations and a case analysis. Hourly examination one counts 20%; examination two-50%; and, case report 30%.

Case reports are to be both written and oral. Bonus points can be obtained in the course from special out-of-class assignments given at the instructor's discretion and points spontaneously awarded by the instructor for outstanding class participation and performance.

C. Use of Resource Materials. Basic material for each unit is provided in the Course Monograph and is required reading. Other resources are listed for each unit and will serve for class discussion. They are strongly recommended, but not required reading.

Course Outline and Schedule

I. Week One (Jan.)
  A. Introductions and Orientation
  B. Objectives
    1. To gain familiarity and understanding of seminar participants as individuals.
    2. To become acquainted with logistics of the syllabus and course.
    3. To acquire a general overview of the meaning and relativity of cultural impact upon psychological development.
  C. Resources
    Introduction and "Understanding Culture".
    Unit I: Course Monograph.

II. Weeks Two & Three (Jan.)

A. General Overview of Basic Psychology

B. Objectives

1. To acquire knowledge of basic psychological definitions, concepts and principles.
2. To acquire a brief overview of the historical development of psychology as a discipline.
3. To gain a thorough knowledge of the six major models of man in contemporary psychological thought.

C. Resources

"A Brief Overview of Basic Psychology." Unit II: Course Monograph, pp.

III. Week Four (Feb.) EXAMINATION ONE

IV. Week Five (Feb.) ENRICHMENT ACTIVITY I

A. (Specific activity to be announced)

B. Objectives

1. To give students first hand encounter with how cultural aspects can impact on psychological development.
2. To aid student in development of case study analysis.

V. Weeks Six - Ten

A. Psychological Concepts and Ethno-cultural Influence

B. Objectives

1. To learn key definitions of esteem/self concept; intelligence; motivation/achievement; locus of

control; and masculinity/femininity.

2. To survey how various cultural factors including ethnic background, religion, SES, occupational status and geopgraphical location as influences upon the development of psychological concepts.
3. To review various art forms of the humanities as manifestations of these concepts.
4. To learn practical implications of this relationship for daily personal and interpersonal living.

C. Resources

1. Esteem/Self Concept (Week Six, Feb.)

Unit III: "Esteem/Self-Concept." Course Monograph, pp.

Wilson, A.N. The Developmental Psychology of the Black Child. New York: Africana Research Publications, 1978, Chapters 1,2,3,4,8.

Baldwin, James. Go Tell It On the Mountain. New York:

2. Intelligence (WeeK Seven, Feb.)

Unit IV: "Intelligence." Course Monograph, pp.

Senna, Carl (Ed.) The Fallacy of IQ. New York: The Third Press, 1973.

Guthrie, Robert. Even the Rat Was White. New York: Harper & Row, 1976. Part Two, pp. 97-175.

Ellison, Ralph. Invisible Man. New York: Random House, 1952.

3. Motivation/Achievement (Week Eight, March)

Unit V: "Motivation Achievement." Course Monograph, pp.

Thomas, C.T. Marked By Fire. New York: Avon Books. 1982.

Gurin, P. and Epps, E. G. Black Consciousness, Identity, and Achievement. New York: John Wiley and Sons, Inc., 1975, Chapters 3-7, 13-15.

Hamer, Fannie Lou. "Songs My Mother Taught Me." Tape Recording.

4. Locus of Control (Week Nine, March)

Unit VI: "Internal/External Control." Course Monograph, pp.

Chestnut, D.C. Familial Factors As Determinants of Internal/External Control Among Black College Students. Masters Thesis (Unpublished). East Carolina University, 1971.

Gurin, P., Gurin, G., Lao, R., and Beattie, M. "Internal-External Control in the Motivational Dynamics of Negro Youth." Journal of Social Issues, 1969, 25(3), 29-53.

Jones, LeRoi. Dutchman (1964).

Grindal, B. T. "The Religious Interpretation of Experience in a Rural Black Community." In Robert L. Hall and Carol B. Stack (Eds.) Holding on to the Land and the Lord. Athens, Ga.: The University of Georgia Press, 1982.

5. Masculinity/Femininity (Week Ten, March)

Unit VII: "Masculinity/Femininity." Course Monograph, pp.

Gary, Lawrence (Ed.) Black Men. Beverly Hills, CA: Sage Publications, 1982.

Rodgers-Rose, LaFrances (Ed.) The Black Woman. Beverly Hills, CA: Sage Publicagions, 1980.

Morrison, Toni. Tar Baby. New York: 1981.

VI. Week Eleven (March,) EXAMINATION TWO

VII. Week Twelve Enrichment Activity Two

A. (Specific activity to be announced)

B. Objectives

1. To give students exposure to art forms that

demonstrate psychological concepts that have been culturally influenced.

2. To stimulate greater interest in the humanities.
3. To provide a greater interdisciplinary approach to psychological thought.

VIII. Weeks Twelve-Fifteen (April)

A. Oral Case Reports

B. Objectives

1. To encourage the practical analysis and synthesis of cultural and psychological development.
2. To foster verbal familiarity and comfort with these concepts.
3. To broaden the student's scope of the numerous and varied situations in which the relationship between culture and psychological development is operative.

Supplement

Annotated Bibliography of Key Resource Material

Chestnut, D.E. Familial Factors As Determinants of Internal-External Control Among Black College Students. Unpublished Masters Thesis. East Carolina University, 1971.

Reports findings of a study done with Black college students in North Carolina assessing the impact of familial factors (father's income, father's education, mother's income, mother's education; and parental support.)

Chestnut, D.E. Course Monograph of Ethno-cultural Influences in the Development of Self Concept. Greenville, N.C.: East Carolina University, 1983.

Provides a brief introduction to basic general psychology including basic concepts and definitions. Also gives a general overview of each of the major concepts explored within self concept.

Gary, Lawrence, ed. Black Men. Beverly Hills, California: Sage Publications, 1982.

Is a collection of essays on various topics concerning Black males in America. Essays are divided into areas related to social and health indicators; the family; psychological and social coping patterns; and Black men and institutions.

Gurin, P. & Epps, E.G. Black Consciousness, Identity, and Achievement, New York: John Wiley & Sons, Inc., 1975.

Provides an intense study of the aspirations and achievement motives of Black college students. Several findings of major research projects in this area are cited.

Guthrie, Robert. Even the Rat Was White. New York: Harper and Row, 1976.

A historical account of the development of psychology in Black American colleges.

Rodgers-Rose, LaFrances, ed. The Black Woman. Beverly Hills, California: Sage Publications. 1980.

A collection of edited essays on Black women in America with sections on the "mothering" experience; Black's women's relations to societal institutions; and the social psychology of Black women.

Senna, Carl, ed. The Fallacy of IQ. New York: The Third Press, 1973.

A collection of essays from various authors on the issue of measuring the intelligence of Blacks with traditionally white testing insturments. A discussion is also given of Arthur Jensen's theory.